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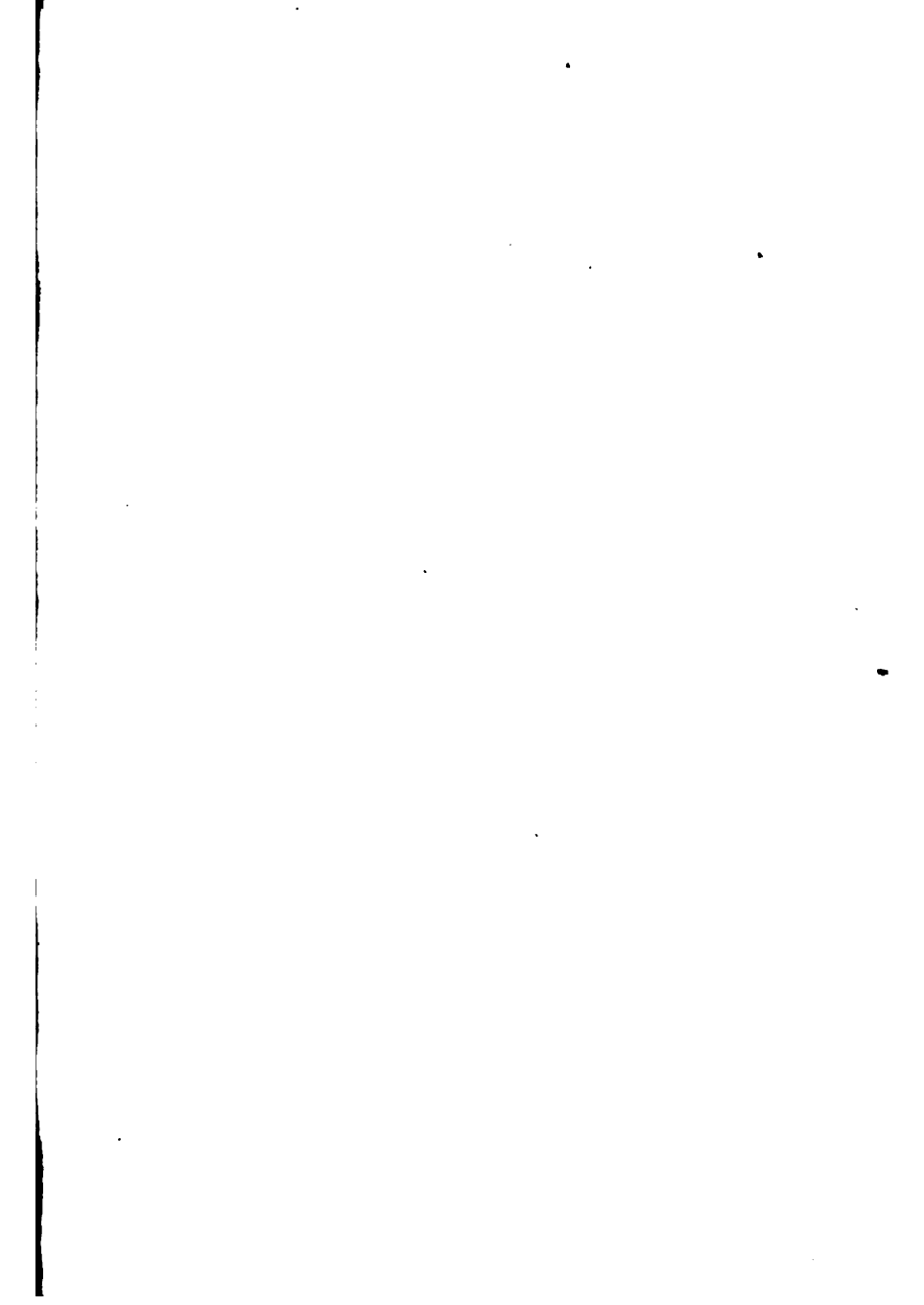
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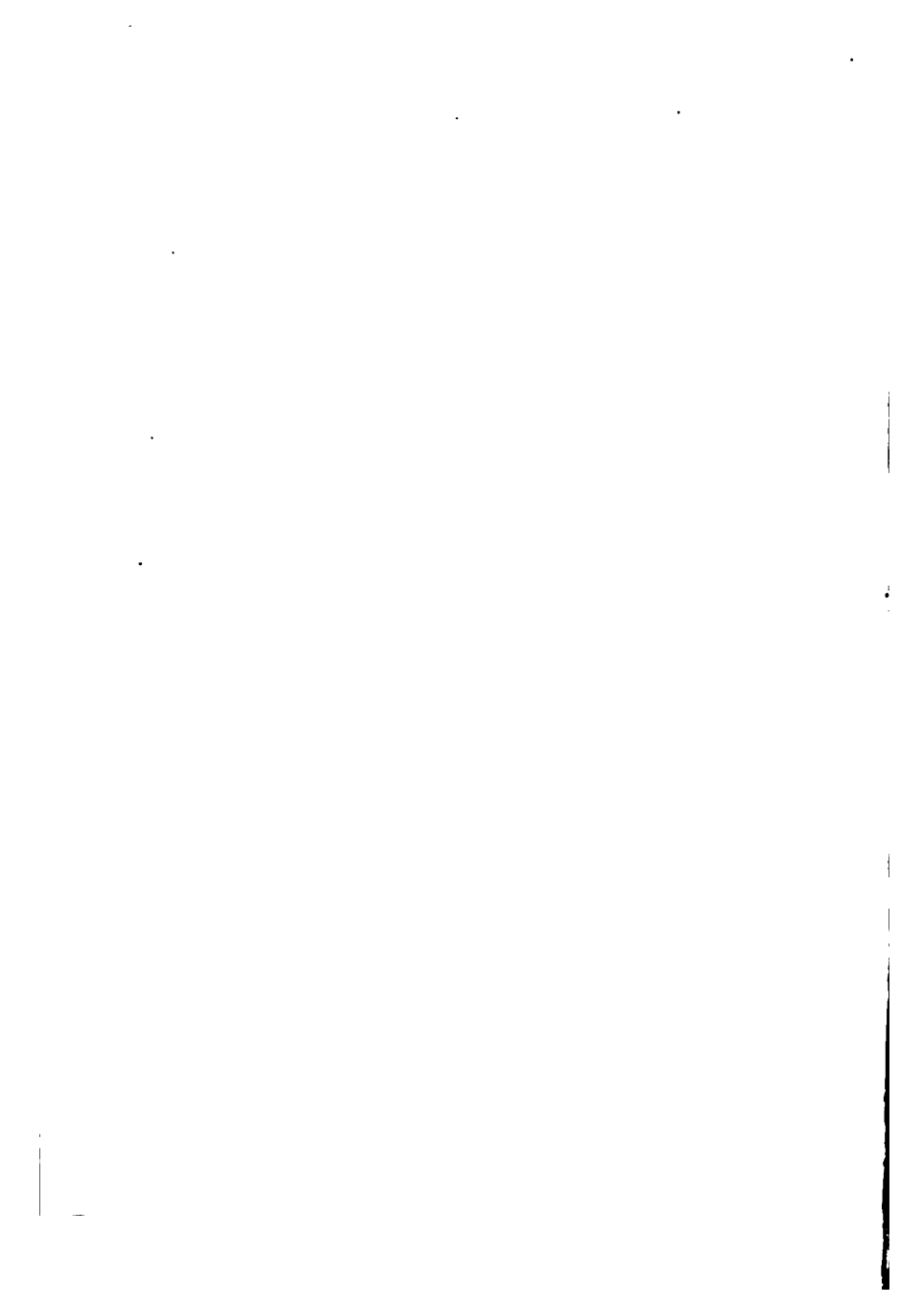


Harvard College Library

FROM

Prof. Charles E. Norton





THE ART INSTITUTE OF CHICAGO

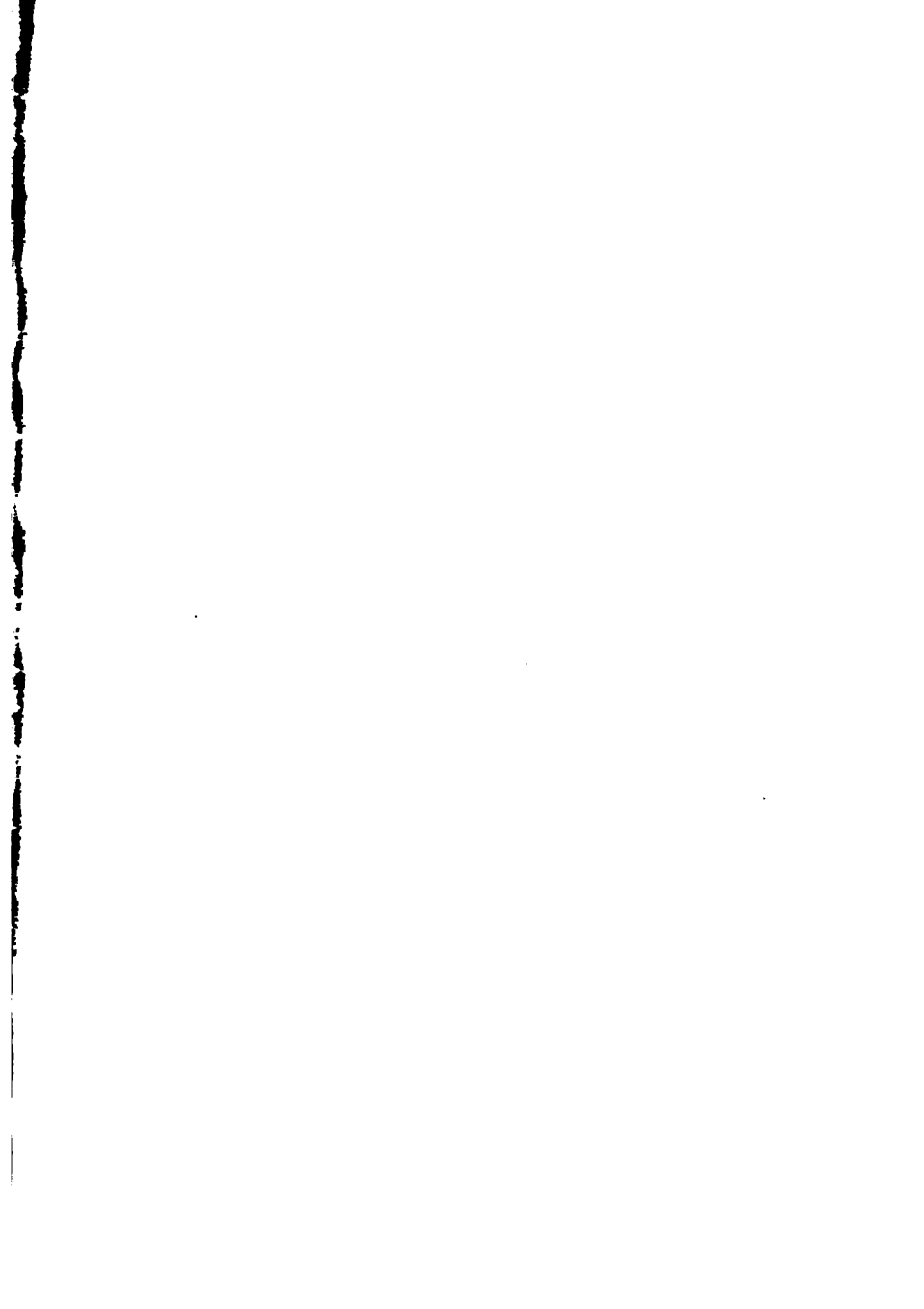
TWENTY-SECOND
ANNUAL REPORT

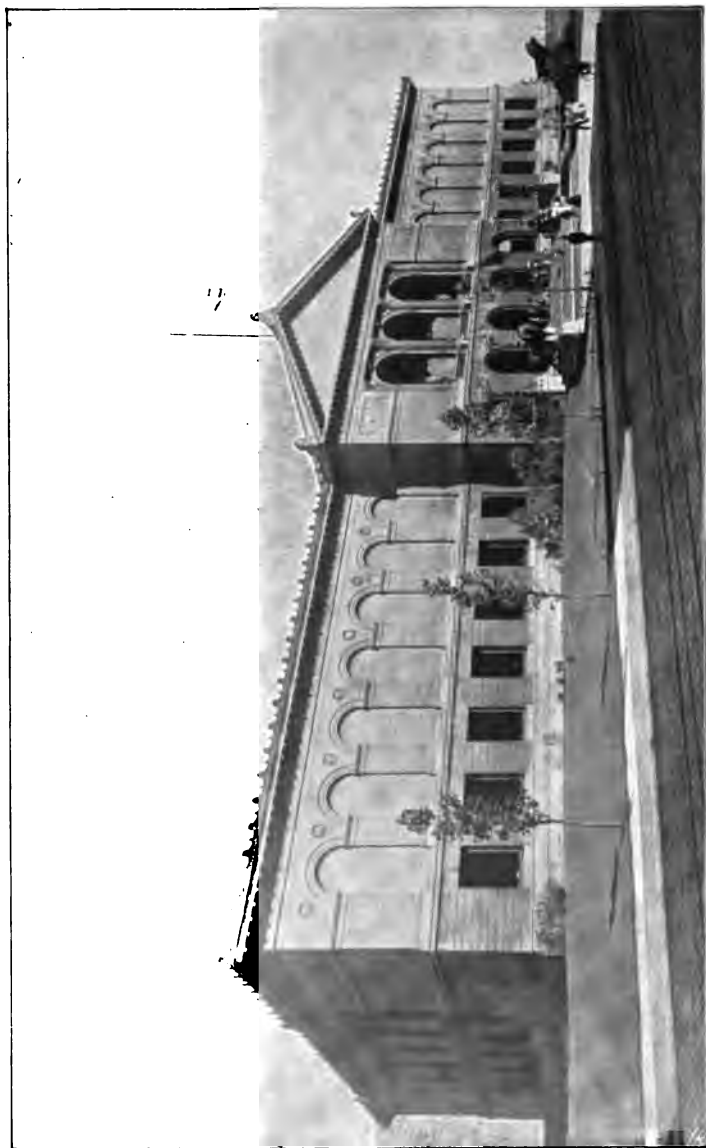


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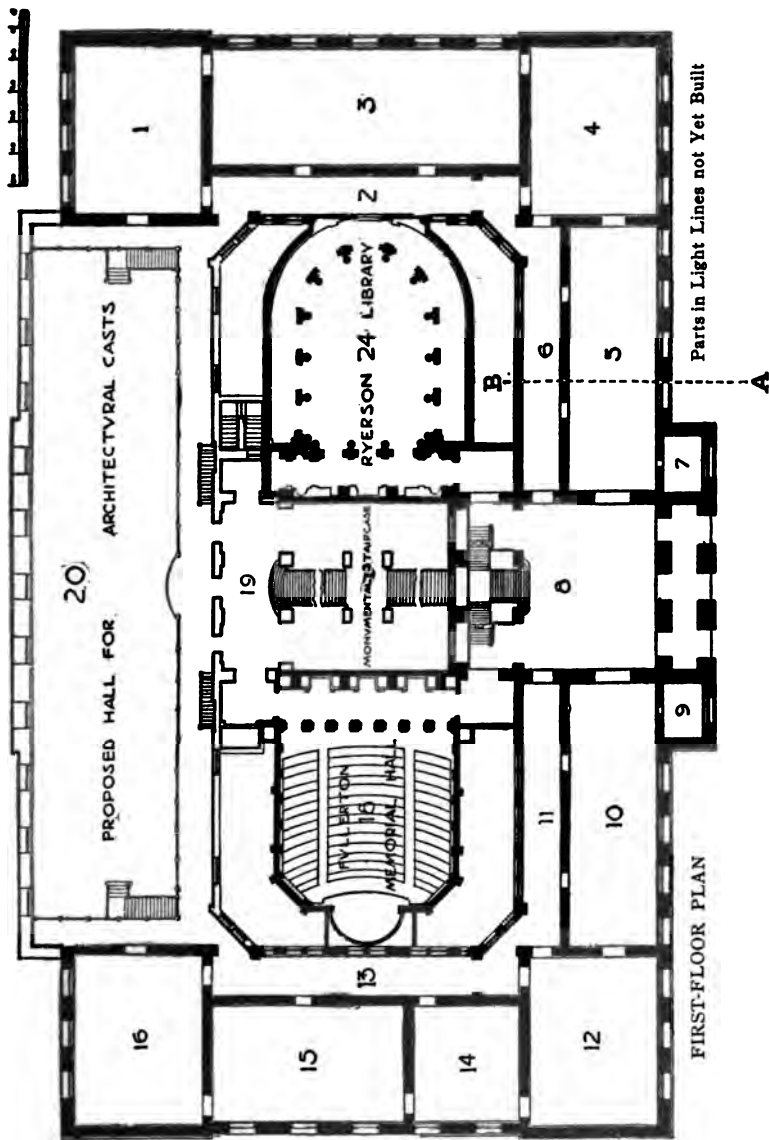
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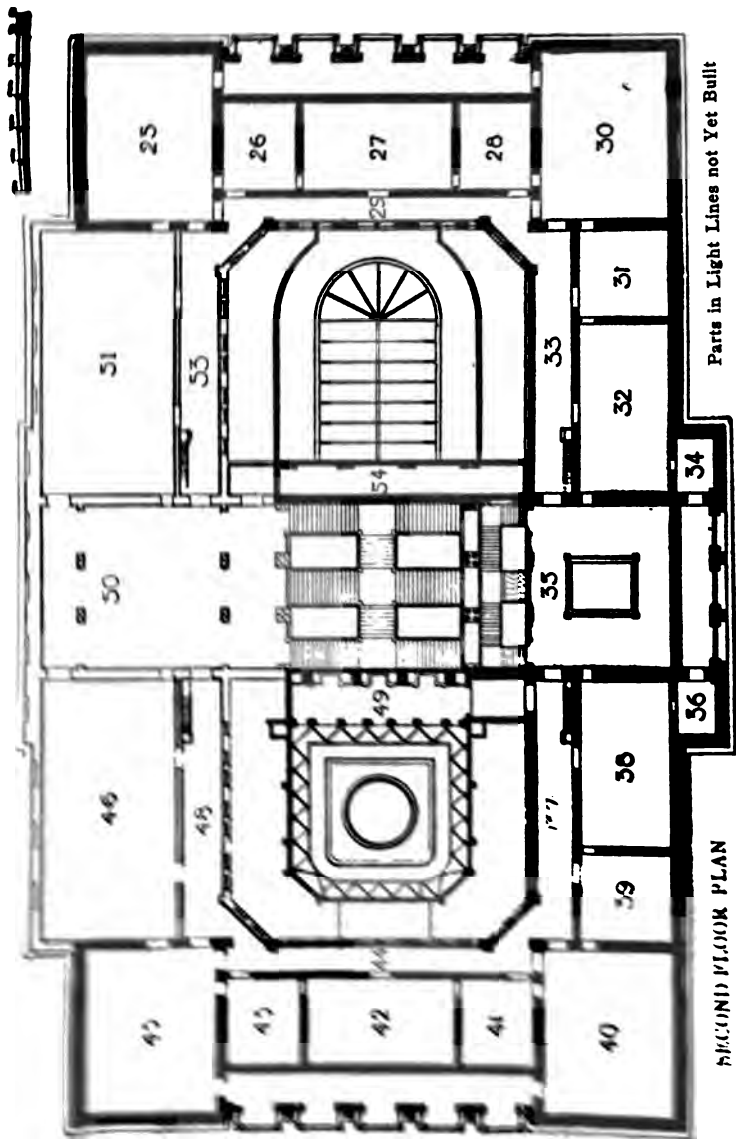
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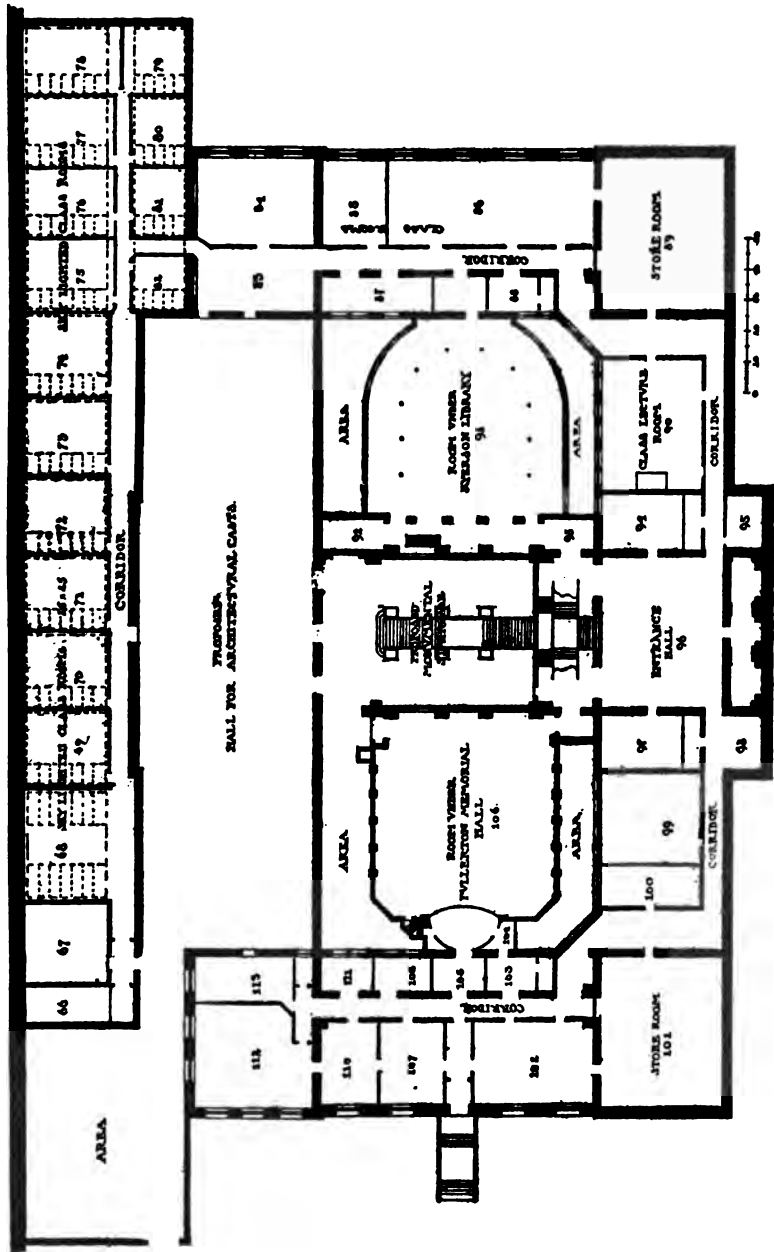




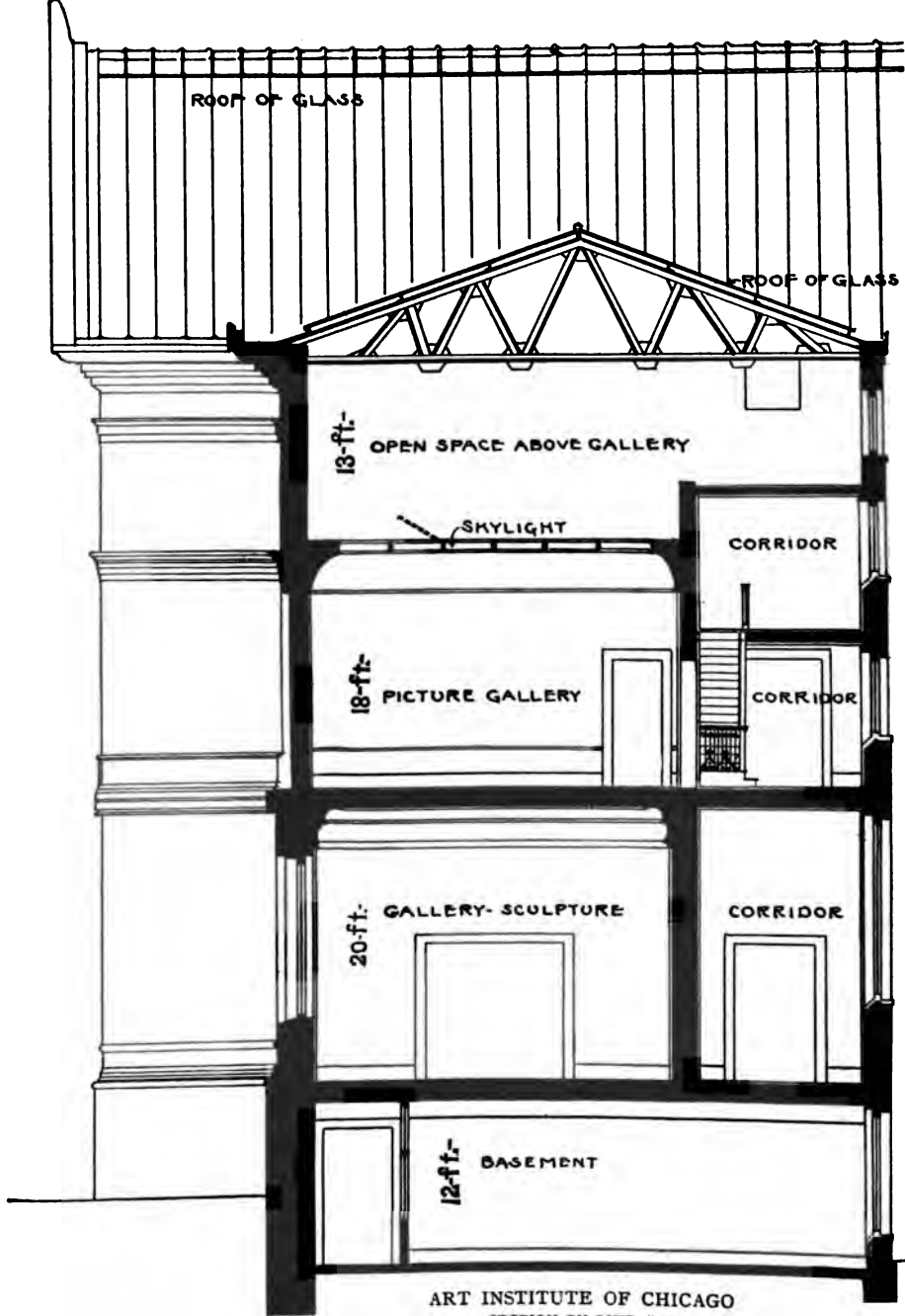
THE ART INSTITUTE.
LAKE FRONT, OPPOSITE ADAMS STREET, CHICAGO.







GROUND FLOOR—SHOWING SCHOOL-ROOMS



ART INSTITUTE OF CHICAGO
SECTION ON LINE A-B

Chicago, Ill. -

THE ART INSTITUTE OF CHICAGO

INCORPORATED MAY 24, 1879

©

TWENTY-SECOND
ANNUAL REPORT
OF THE TRUSTEES


FOR THE YEAR ENDING
JUNE FIRST, MDCCCCI

WITH REPORTS OF THE DIRECTOR, TREASURER, AND
LIBRARIAN, CATALOGUE OF MEMBERS, LIST
OF GIFTS, ETC., TOGETHER WITH
THE BY-LAWS



CHICAGO

1901



HARVARD COLLEGE
OCT 7 1901
LIBRARY.

J. Chas. E. Norton

MAR 19 1917

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1901-1902

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JOHN C. BLACK
MARTIN A. RYERSON

Art Committee

CHARLES L. HUTCHINSON
MARTIN A. RYERSON
R. HALL McCORMICK

JAMES H. DOLE
BRYAN LATHROP

THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Upon the payment of one hundred dollars annual members become Life Members and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the reference library upon art.

Twenty-Second Annual Report of the Trustees

CHICAGO, June 4, 1901.

To the Governing Members of the Art Institute of Chicago :

We are again able to report substantial progress in the work of the institution. At the time of our last annual report the work of refitting galleries forty-one and forty-two for the Nickerson collection was in progress; the special building committee of Governing Members had raised by subscription \$18,000 for the foundation of piling and stone work for the great hall of architectural casts forming a part of the fourth side of the building, and the Trustees had let the contract for this work; the foundations of the Ryerson Library had been completed, but work had been unwillingly suspended on account of labor difficulties and the high price of material.

The preparation of the Nickerson galleries was completed, and the collections were installed in June and July, the expense of installation being borne by Mr. and Mrs. Nickerson. The style and material of decoration, the cases and the mounting of objects, even the work of numbering and cataloguing, was carried out by the donors in pursuance of carefully considered plans, and the officials of the museum had only to receive the keys and to accept

the rich and varied collections as a gift absolutely without condition. The collection consists of a very extraordinary collection of jades, agates, and crystals, and of Japanese bronzes, lacquers, porcelains, and prints, about 1,300 objects in all; and a collection of modern paintings. A complete list of the paintings accompanies this report. This is by far the most important gift from a living donor ever received by the Art Institute. Mr. and Mrs. Nickerson have now offered to fit up similarly, with mosaic floor, marble wainscoting, and appropriate decoration, the corridor adjacent to the collection bearing their name, and to hang it with water-colors and engravings. This work will be entered upon immediately.

The foundation of the fourth side of the building was completed during the summer of 1900, a very considerable work, since it was necessary to drive the piles seventy feet deep, but as no further funds for building were available, the superstructure was not built, excepting on the east side, where the brick wall was carried up one story to form the permanent west wall of the school building. The whole foundation of our building is now in place. The opportunity was seized also to put the heating apparatus in permanent position, and an excellent boiler-house and one large class-room were built, to the north of the former school-rooms and east of the museum building. (Nos. 66, 67, 68, Ground Floor Plan, facing frontispiece.)

Building conditions relaxing, the superstructure of the Ryerson Library was put under contract in the autumn, and work has steadily progressed upon it up to the present time. The basement is already in use as a class-room, and the workmen are now engaged upon the interior plaster-

work of the library itself, and we hope to occupy the building in October. The cost of the building will be upwards of \$60,000, and it will form a fitting companion to Fullerton Memorial Hall. Its general plan and position, and those of the other new parts of the building, are shown in the plan facing frontispiece.

Since the heavy work of preparing the foundation of the whole building is now done, and since we are much pressed for room, the Trustees are impatient to proceed with the completion of the building. It would be a simple matter to erect the great sculpture hall at the east, at least up to the top of the first floor, where it could be temporarily roofed, as proposed last year. It is intended that this hall should run through the basement and first floor, 34 feet in height, 220 feet long, and 60 feet wide. Its cost would not be great, perhaps \$40,000. If the skylighted picture galleries above it are constructed the cost will be very considerably increased. The central staircase and dome, which are ornate and expensive, may be constructed separately.

Besides the magnificent Nickerson collection, mentioned above, the principal accessions of the year have been the following oil paintings and other objects:

OIL PAINTINGS.

- "View at Delft," unknown old Dutch artist. Presented by Samuel Gans.
- "The Old Temples," by Hubert Robert. Presented by A. C. Bartlett.
- "The Obelisk," by Hubert Robert. Presented by Clarence Buckingham.
- "The Landing Place," by Hubert Robert. Presented by R. T. Crane.

"The Fountains," by Hubert Robert. Presented by William G. Hibbard.

"Troilus and Cressida," by Benjamin West. Presented by William O. Cole.

Silver medallions, by Cazin, St. Gaudens, Coudray, and Dupuis. Presented by Charles L. Hutchinson.

Various drawings, presented by architects to the school of architecture.

A collection of 236 Japanese prints and sketches. Presented by Gustavus Goward to the school.

Various books presented to the library.

A large collection of old laces and many valuable textiles, cabinets, and other objects of art presented to the museum by the Society of the Antiquarians.

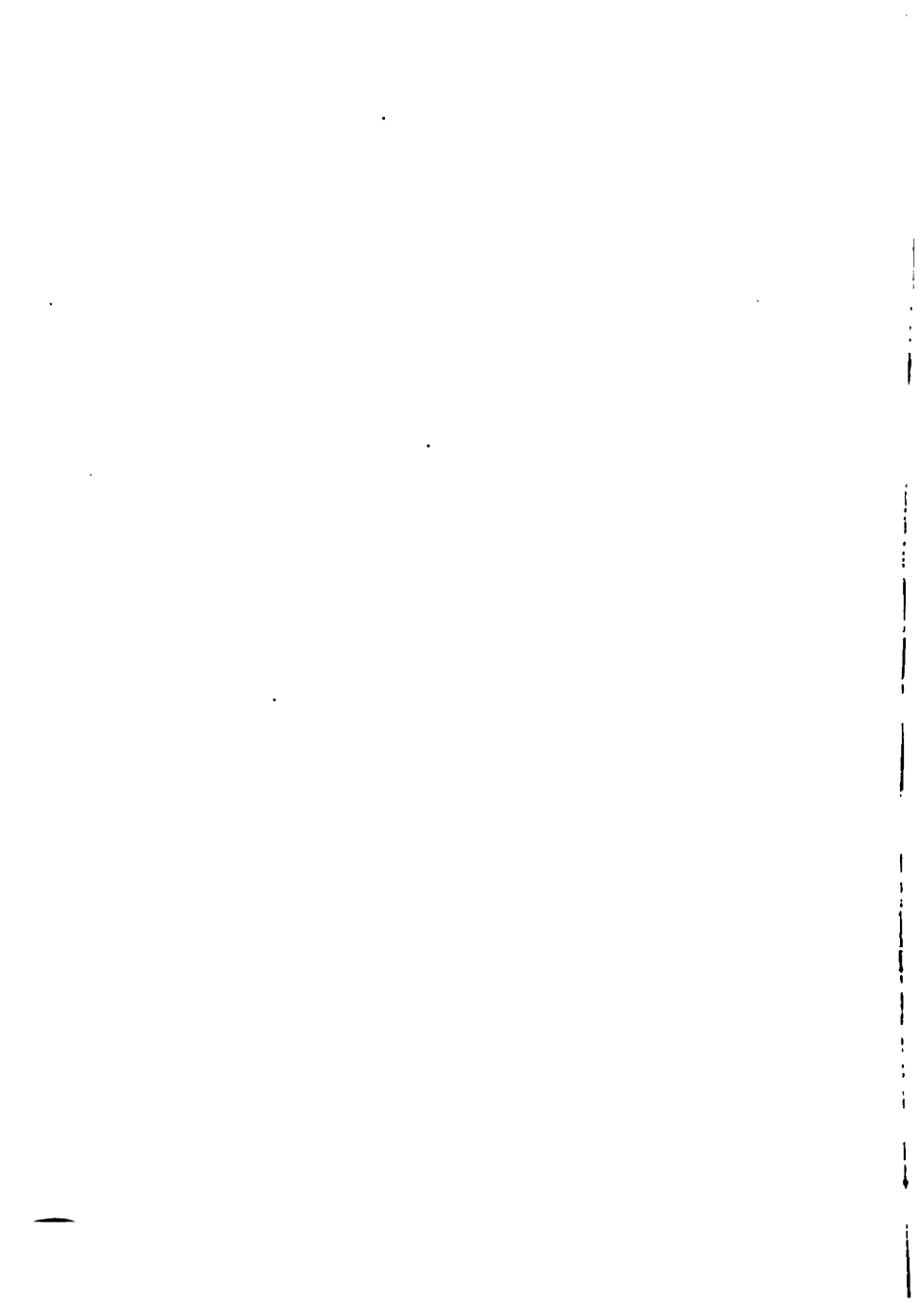
The four paintings of Hubert Robert mentioned above are large and important works, architectural in subject, views of ideal classic ruins, painted in France about one hundred years ago. Permanently installed in the main hall of the second floor, in frames corresponding to the decoration of the building, they present an impressive appearance, and contribute greatly to the dignity of this central room. Reproductions of them accompany this Report.

Upon May 2, 1901, legal possession of the Munger collection of pictures was finally conveyed to the Art Institute, in pursuance of the bequest of Albert A. Munger, who died August 26, 1898. The inheritance tax upon this collection was upwards of \$2,000, and this sum was advanced by the heirs, Alexander A. McKay and George A. McKay. Upon the final delivery of the collection to the Art Institute these gentlemen gave notice that they would not require the Trustees to refund the amount, but would make a gift of it to the Art Institute, an act of generosity very highly appreciated by the Trustees.

The final settlement of the estate of Mrs. Catherine



THE OLD TEMPLES—HUBERT-ROBERT
Gift of Adolphus C. Bartlett, 1900

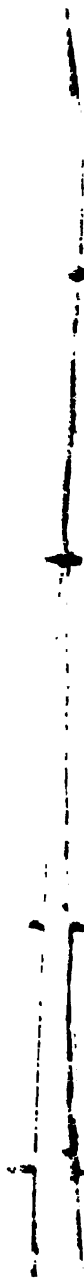




THE OBELISK—HUBERT-ROBERT
Gift of Clarence Buckingham, 1900



THE LANDING PLACE - HUBERT-ROBERT
Gift of Richard T. Crane, 1900





THE FOUNTAINS--HUBERT-ROBERT
Gift of William G. Hibbard, 1900

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M. White, who died June 1, 1899, of which the Art Institute is residuary legatee, may be expected soon. The property is in real estate, of good character.

The Trustees have received during the year from the executors of the will of Timothy B. Blackstone \$22,562.50, being the full amount of his legacy of \$25,000, less \$1,187.50, the state inheritance tax, and \$1,250.00, the federal tax. Mr. Blackstone died May 26, 1900, and his legacy is unconditional.

The sum of \$4,845.52 (\$5,000, less \$154.48 inheritance tax), an unconditional legacy, has been received from the executors of the will of John Quincy Adams, who died in Wheaton, Ill., February 19, 1899. The proceeds of these two legacies have been invested in certificates of deposit, while awaiting permanent investment.

Mrs. Frances B. Ogden, widow of Mahlon D. Ogden, died December 5, 1900, and bequeathed to the Art Institute \$5,000, subject to the life interest of a daughter, otherwise unconditioned.

Huntington W. Jackson died January 3, 1901, and bequeathed to the Art Institute \$1,000, without condition.

Mrs. Maria Sheldon Scammon, widow of John Young Scammon, died in Chicago April 28, 1901. She had long been a member and friend of the Art Institute, and by her will she gave to the Art Institute a valuable tract of land at the northeast corner of Monroe Avenue and the Midway Plaisance, in Chicago, the same to be sold and the proceeds invested in real estate mortgages or United States bonds, the principal to be forever kept good, the net income of said fund to be used under the direction of the Trustees of the Art Institute in providing courses of lectures upon

the history, theory, and practice of the fine arts (meaning thereby the graphic and plastic arts), and at the discretion of the Trustees in the publication of said lectures, such lectures to be primarily for the benefit of the students of the Art Institute, and secondarily for members and other persons. The bequest is not to be merged in the professorships of the Art Institute or to be applied to the benefit of teachers or lecturers holding regular positions in the Art Institute, and in selecting lecturers preference is to be given to persons of distinction or authority on the subject of which they lecture. The fund is to be called "The Maria Sheldon Scammon Endowment," and the lectures to be known as "The Scammon Lectures." The value of this land is considerable, and the endowment is ample for the purpose, and will enable the Trustees to provide lectures that will reflect credit upon the institution and the donor. Mrs. Scammon also left to the Art Institute an oil portrait of herself by Anders Zorn.

The gifts and bequests of recent years are sure indications that the Art Institute always has friends, even in unknown quarters, who are considering forms of benefactions. We venture therefore to point out certain immediate needs :

1. The completion of the great hall for architectural casts, already mentioned, would cost, it is estimated, \$40,000. It might well be named after a donor.

2. The completion of the galleries over this hall would probably cost \$100,000 more, and would complete the fourth side of the building.

3. The monumental staircase and dome forming the centre of the building are also estimated at about \$100,000.

4. A small sum, \$5,000 or \$10,000 would make a most useful extension of the school buildings.

5. It is highly desirable that mosaic floors should be extended all over the building as soon as possible, and that some at least of the rooms, notably that containing the old masters, should be fitted up in a manner suitable to the value of their contents.

6. Books for the library, or money to buy books, or, better, permanent endowment for the library, is most desirable.

7. The sum of \$5,000 a year, to be offered for the purchase for the permanent collection of pictures from the annual exhibition, would have much influence in attracting important works and raising the standard of the exhibition.

8. Scholarships for students to enable them to travel and study in this country or abroad would have a strong tendency to raise the standard of the art school by retaining the best students.

9. Endowment is an absolute necessity to the School of Architecture, and such endowment would be most useful to the institution and the community.

10. Most of all, we need general endowment whereby the work of the institution may be carried on without anxiety, and the best experts, instructors, and artists be employed in the various departments.

The school has been well accommodated within the past year, but its steady growth will require extension in the future, which may be provided for by extending the present rooms north, or perhaps by the resumption of the rooms now occupied by the architectural and photographic clubs.

During the last few weeks the grounds in the immediate

vicinity of our building have been planted with trees and shrubs, and a row of street trees has been set out upon Michigan Avenue in front of our property. They already do much to soften the bareness of building, and if we are able to overcome the difficulties of maintaining them, the effect will be very agreeable.

The following record of receipts and expenditures will show how the institution has been maintained during the past year :

The accounts are kept under two departments, the museum and the school. For the year ending June 1, 1901, the receipts in the museum department, from memberships, door fees, catalogue sales, etc., have been \$36,162.77, while the operating expenses of the museum, including the care of the building and collection, and the cost of current exhibitions, have been \$43,121.19, a deficit of \$6,958.42. The school receipts were \$47,692.96, and the expenses \$45,125.80, a favorable balance of \$2,567.16. The library receipts were \$750.19, and the expenditure \$818.54. But there must be added to the actual expenditure of the institution the sum of \$538.45 paid for interest on debt, and \$2,311.44 upon accessions and furniture. On the other hand, we have received cash subscriptions to the amount of \$766.67. Including these the account stands:

Total expense of museum, school, and library--	\$91,915.42
Total receipts-----	84,605.92
Deficit-----	\$7,309.50

It will be seen that the school has somewhat more than maintained itself by earnings from tuition fees. The support of the museum is derived from membership dues,

admission fees and catalogue sales, and the deficit is made up by private subscription. The deficit could now be paid from the principal of unconditioned gifts, or from the income of funds not positively restricted, but it is regarded as better management to keep such funds intact and apply them to special uses. The bequests now assured to the Art Institute will gradually assist in maintenance, but for some time to come it will probably be necessary that the institution should be nearly self-supporting.

The only general endowment fund is that derived from life memberships, amounting to \$13,775. (See p. 61.) The total of endowment funds now in the actual possession of the Art Institute is \$122,978.74. Of this sum \$9,500 is restricted to scholarships for students, \$2,000 to a prize fund for pictures, and \$70,141.24 (the Stickney fund) is for the purchase of pictures, or "the general purposes of the Art Institute." The proceeds of this last fund have been in fact strictly applied to the purchase of pictures. This leaves only \$41,337.50 wholly unrestricted, of which \$13,775 is the endowment strictly so-called, mentioned above, and \$27,562.50 the proceeds of unrestricted bequests not yet applied.

With regard to membership, there has been an increase in the number of life and governing members, and a decrease in annual members. The record at present stands:

Honorary members.....	13—a gain of 5
Governing members.....	247—a gain of 2
Annual members.....	2,084—a loss of 56
Life members.....	111—a gain of 31
Total.....	2,455—a loss of 22

A total of 356 new annual members has been received

during the year, but 412 have dropped out, or been transferred to other forms of membership.

The total receipts from members, including \$1,415.75 from club memberships, and \$470.54 interest from life membership funds, have been \$32,052.69, against \$35,669.75 last year, a loss of \$3,617.06. Compared with the year before last, the gain in receipts from memberships is \$140.22. Last year the receipts from the initial fees of new governing members was \$4,200, while this year it was only \$800, a loss of \$3,400, which represents nearly the whole decline in income from membership. The best hope of the solution of the financial problem lies in the increase of memberships. The club memberships mentioned above are those of the architectural and photographic clubs, which occupy rooms in our building.

The governing membership is limited to 250, in whom are vested the property and government of the institution. They are elected by the Trustees upon the unanimous recommendation of the Executive Committee. It is our effort to admit to this responsible body only persons qualified for such a trust, and possessing the confidence of the public.

During the past year six governing members have died, as follows:

Armour, P. D.
Doane, John W.
Fullerton, Charles W.

Hambleton, C. J.
McClurg, A. C.
Meysenburg, Otto W.

The following persons have been elected, and have qualified:

Coonley, Avery
Farwell, Granger

Haskell, Frederick T.
Hibbard, William H., Jr.

Holmes, Marshall F.
Palmer, Potter, Jr.

Ricketts, C. L.
Smith, Frederick B.

and there are now 247 governing members.

The exhibitions have been held as usual. The galleries have been open every day, 197 pay days, and 168 free days. The total attendance of visitors has been 653,475, exceeding that of last year by 76,054.

During the year the Trustees have interested themselves in the amendment of the inheritance tax laws, both of the United States and the State of Illinois, so as to exempt charitable and educational institutions. We have the pleasure of reporting that such amendments have been passed, and in this State at least it was through the influence of the Art Institute that this result was accomplished. The following is the text of the amendment in Illinois, passed May 2, 1901:

SECTION 2½. When the beneficial interests of any property or income therefrom shall pass to or for the use of any hospital, religious, educational, bible, missionary, tract, scientific, benevolent, or charitable purpose, or to any trustee, bishop, or minister of any church or religious denomination, held and used exclusively for the religious denomination, institution, or corporation by grant, gift, bequest, or otherwise, the same shall not be subject to any such duty or tax, but this provision shall not apply to any corporation which has the right to make dividends or distribute profits or assets among its members.

Another piece of legislation in which the Art Institute has been closely interested relates to the disposition of the newly-made land east of the Illinois Central tracks and opposite the Art Institute building. A bill passed the State Legislature May 3, 1901, conveying to the South Park Commissioners the land bounded north and south by Monroe Street and Jackson Boulevard, and east and west by

the Illinois Central tracks and the breakwater, a tract of about 1,000 by 1,300 feet, containing 28 2-5 acres. Sec. 4 of this bill provided that

The said land granted hereunder in said Section 3 to the South Park Commissioners shall be used for the following purposes: For park and boulevard purposes and the construction and maintenance thereon of public buildings for a museum of fine arts and for exposition purposes, and the exhibition of works of manufacture, art, science, natural history, and products of the land, the air, and water; and wherein may be given entertainments and such exhibitions as are properly associated with expositions, and wherein may be held conventions and other meetings of a public character; and said commissioners are authorized to permit any corporation or association to improve and maintain the said land for the purposes hereinabove specified; but it shall be provided that when the cost of said improvements shall have been realized from the net revenues from said premises, and above the cost of administration and maintenance in good repair, the title to said improvements and lands shall vest in the South Park Commissioners or its successors.

SECTION 5. In case the land herein conveyed in said Section 3 shall not be actually devoted to the purposes specified in this act within five years from the taking effect of this act, the said land, and all title to and interest in the same, shall vest absolutely in the South Park Commissioners for general park purposes.

There is no question that the Art Institute under this act can secure space for building upon the extensions of the Lake Front when it becomes necessary.

In former reports attention has been called to the want of space for the collections and the immediate need of more room for the diverse work of the institution. It is for this reason that the Trustees are anxious to complete the fourth side of the building. But it is necessary to contemplate plans much more far-reaching. It is less than eight years since we took possession of our present building,

which then seemed so ample. We have since added the fifteen skylighted rooms constituting the school building, the Fullerton Memorial Hall, and the Ryerson Library, and now have in actual use more than 80 rooms, many of them of great size. Yet the collections have accumulated with such rapidity that we are severely pressed for room. Valuable collections are even now offered to us which we do not know how to accommodate. Eight years is a short time in the history of an institution and we may well regard what we have done as only a beginning. It becomes us, therefore, to look to the future. The land newly reclaimed from the lake offers space, and our plan, therefore, is to throw bridges over the tracks of the Illinois Central Railway and to build the extension of the museum east of the tracks, the bridges themselves forming galleries, somewhat after the manner of the Ponte Vecchio in Florence. This plan is entirely feasible, and it is quite possible that relations advantageous on both sides may be formed with the proposed Exposition Company and the South Park Commissioners.

During the year the Trustees and the friends of the Art Institute have been called upon to mourn the death of an associate whose loss is felt in a very unusual degree. Charles W. Fullerton died in Chicago after a short sickness, December 6, 1900. Mr. Fullerton had been a member of the Art Institute for many years, and had subscribed on several occasions to the building funds. In 1897 he undertook, wholly at his own expense, the construction of the beautiful audience room now known as Fullerton Memorial Hall, which was dedicated in the autumn of 1898. On June 1, 1897, he was elected a member of

the Board of Trustees and from that time took the most active interest in all our concerns. His liberality, his discretion in business affairs, and his personal courtesy and amiability won him the highest place in the regard of those associated with him.

Charles L. Hutchinson, Prest.

James H. Dole, Vice-Prest.

William T. Baker

Adolphus C. Bartlett

John J. Mitchell

Samuel M. Nickerson

Martin A. Ryerson

Albert A. Sprague

Samuel E. Barrett

Chauncey J. Blair

Marshall Field

Lawrence E. McGann,

Comptroller (*Ex Officio*)

Henry H. Getty

Charles D. Hamill

Edward E. Ayer

John C. Black

John J. Glessner

Bryan Lathrop

R. Hall McCormick

Charles A. Coolidge

Stanley McCormick

Carter H. Harrison,

Mayor (*Ex Officio*)

Trustees.

REPORT OF THE TREASURER

Report of

From June 1, 1900,

*Cash—Dr.***MUSEUM ACCOUNT—**

Receipts for Operating Expenses:

Governing Members' Fees	\$ 800.00	
Governing Members' Dues	5,050.00	
Annual Members' Dues	21,625.75	
Life Membership Income	470.54	
Governing Life Membership Income	31.40	
Admission Fees	4,677.20	
Catalogue Sales	1,138.90	
Sundry Receipts	2,368.98	\$36,162.77
BLACKSTONE FUND ACCOUNT		22,562.50
NEW BUILDING ACCOUNT		28,975.00
RYERSON LIBRARY ACCOUNT		29,183.23
BILLS PAYABLE ACCOUNT		9,000.00
PICTURE SALE ACCOUNT		16,998.50
STICKNEY FUND ACCOUNT		12,000.00
STICKNEY FUND INCOME ACCOUNT		461.31
SCHOLARSHIP ACCOUNT		4,000.00
NICKERSON GALLERY ACCOUNT		7,830.08
LIFE MEMBERSHIP ACCOUNT		3,241.24
GOVERNING LIFE MEMBERSHIP ACCOUNT		1,875.00
CAHN PRIZE INCOME ACCOUNT		202.79
LIBRARY ACCOUNT		750.19
DONATION ACCOUNT		766.67
ADAMS FUND ACCOUNT		4,845.52

SCHOOL ACCOUNT—

Tuition Fees:

Life Classes	9,879.29	
Antique Classes	17,326.32	
Modelling Classes	1,195.19	
Designing Classes	5,206.49	
Architectural Classes	1,127.00	
Evening Classes	4,586.66	
Saturday Juvenile Classes	4,125.41	
Saturday Normal Class	1,107.75	
Locker Fees, etc.	959.65	
French Class	174.00	
Summer School Tuition Fees	2,005.20	47,692.96
BALANCE MAY 31, 1901		1,178.45

\$227,726.21

the Treasurer

to June 1, 1901

Cash—Cr.

MUSEUM ACCOUNT—**Operating Expenses:**

Salaries and Services.....	\$23,364.17	
Janitor Supplies.....	685.28	
Hardware, Steam Fitting and Plumbing.....	553.49	
Lumber and Repairs.....	548.91	
Fuel Gas and Electric Light.....	3,970.80	
Interest on Notes.....	538.45	
Postage.....	2,107.57	
Stationery and Office Supplies.....	288.04	
Watch Service.....	144.00	
Telephone Service.....	181.35	
Care of Lawn and Sprinkling Street.....	444.64	
Musicals and Lectures.....	1,098.76	
Printing and Invitations.....	2,110.02	
Reception Expenses.....	230.05	
Furniture and Fittings.....	492.76	
Exhibition Expenses.....	4,837.86	
Sundries.....	1,636.25	\$44,152.40

ACCESSIONS.....	1,818.68	
NEW BUILDING ACCOUNT.....	31,099.55	
RYERSON LIBRARY ACCOUNT.....	28,057.14	
BLACKSTONE FUND ACCOUNT.....	22,562.50	
PICTURE SALE ACCOUNT.....	16,998.50	
STICKNEY FUND ACCOUNT.....	12,000.00	
STICKNEY FUND INCOME ACCOUNT.....	213.33	
METAL ACCOUNT.....	63.59	
SCHOLARSHIP ACCOUNT.....	4,000.00	
NICKERSON GALLERY ACCOUNT.....	7,830.08	
LIFE MEMBERSHIP ACCOUNT.....	3,482.48	
CAHN PRIZE INCOME ACCOUNT.....	202.79	
BUILDING ACCOUNT.....	502.81	
LIBRARY ACCOUNT.....	818.54	
ADAMS FUND ACCOUNT.....	5,101.36	
GOVERNING LIFE MEMBERSHIP ACCOUNT.....	2,786.52	

SCHOOL ACCOUNT—

Salaries and Services.....	33,082.27	
Models.....	3,572.10	
Scrubbing and Cleaning.....	1,200.06	
Hardware, Steam Fitting, etc.....	127.49	
Still Life, Modelling and Design.....	281.62	
Armour Institute.....	359.26	
Refunded Tuition.....	625.70	
Heat and Light.....	1,745.76	
Postage.....	257.25	
Exhibition and Lecture Expenses.....	528.94	
Catalogues and Circulars.....	1,133.03	
Lumber and Repairs.....	532.25	
Furniture and Fittings.....	614.07	
Sundries.....	169.00	45,125.80
BALANCE MAY 31, 1900.....		10.12

\$227,726.21

LYMAN J. GAGE, Treasurer.

Art Institute of Chicago

Report of the Director

CHICAGO, June 6, 1901.

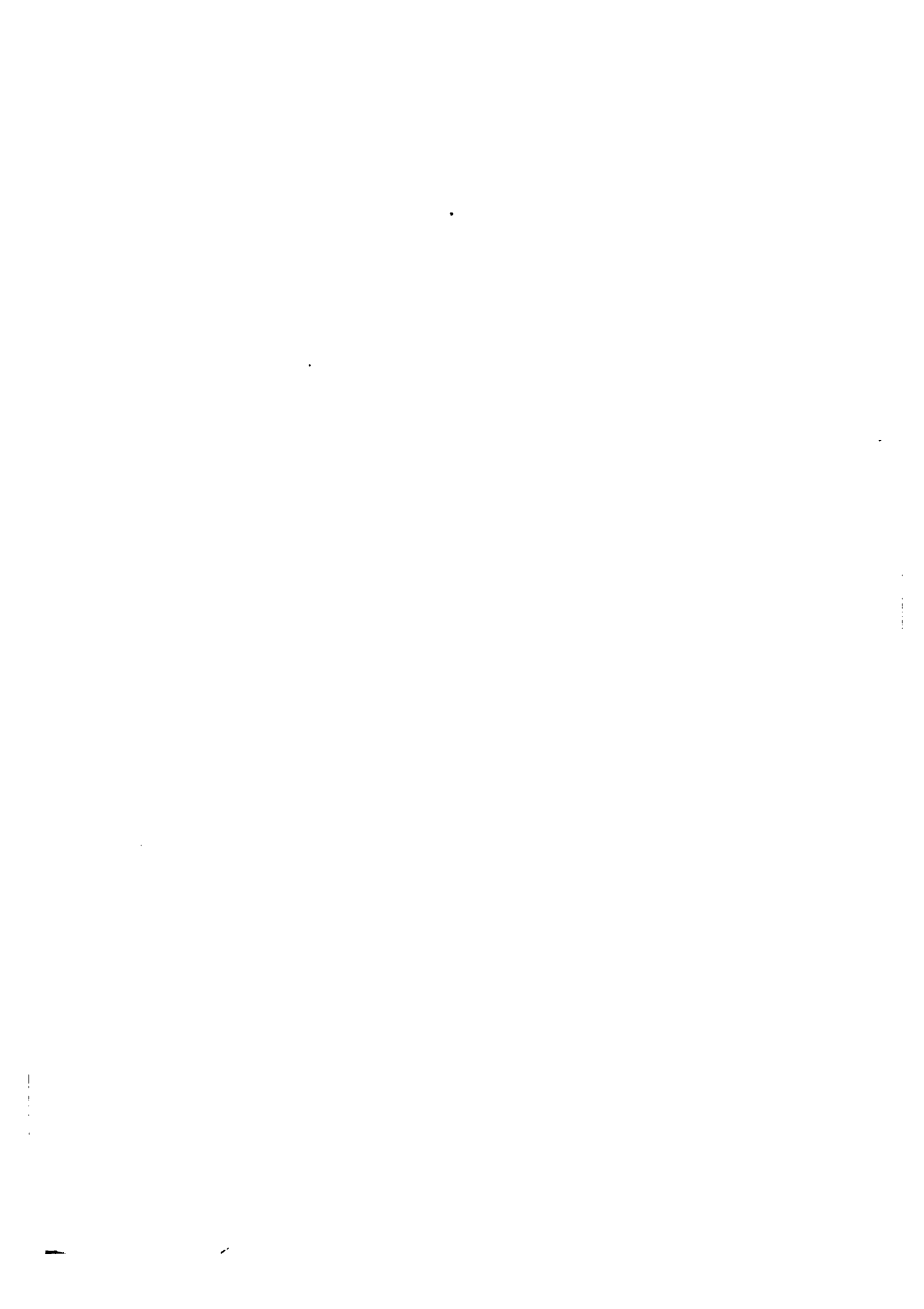
To the Board of Trustees of the Art Institute of Chicago:

The only important changes in the installation of the collections are those due to the reception of the Nickerson collection, occupying Rooms 41 and 42, which had previously been used for the exhibition of various paintings of the permanent and loan collections. The space now available at most times for such unclassified paintings is confined to the small galleries Nos. 31 and 39, which are far from adequate. The consequence is that we have been obliged to retire fine paintings from exhibition during a great part of the year. When the Ryerson Library is occupied, Room 16 on the first floor, now occupied as a library, will become available for exhibition purposes, but it is not well adapted to the exhibition of pictures.

The Nickerson galleries, as arranged by the donors, present a beautiful appearance, and must command the admiration of all persons of taste. (See accompanying cut.) We have been experimenting with lighting in these galleries, and find the Holophane globes (shown in the cut though distorted in perspective), with incandescent burners, very satisfactory for such mixed collections of paintings



ROOM 42: PART OF THE NICKERSON COLLECTION, 1900



and other objects, and at the same time tasteful in appearance. They will probably be adopted in the central halls and some of the other galleries.

The arrangement of skylights in our picture galleries is shown by the cut of the section of the museum building, now published for the first time (facing title-page). The system has proved eminently satisfactory, and it would be hard to find better lighted galleries. The large clear space shown between skylights and roof in this cut is due to the section being taken through one of the smaller galleries, where the ceiling is comparatively low. The clear space is much less at the corners of the building, where the galleries are high, the external roof being uniform in height.

The largest increase in collections has been the accession of laces and other objects in the collection of the Society of the Antiquarians. The growth of this collection, with the accession of the jades, crystals, porcelains, and other Japanese objects in the Nickerson collection, the architectural casts of the French historical collection, and the Egyptian and Classical antiquities, makes the museum already strong in the direction of decorative art. Some of the American art museums, of which the Pennsylvania Academy of the Fine Arts in Philadelphia is the most notable example, have chosen to confine their collections to pictorial art and sculpture, but most of the institutions extend their field to the other arts of design.

The usual series of temporary exhibitions has been held through the year, of which a complete list follows. Some of the exhibitions have been of a rare and unusual character, and while the popular attendance of our museum is the largest in America, it is to be regretted that so little

attention is paid even by our educated people to such exhibitions as the Dagnan-Bouveret collection, the loan collection, and the American water colors now on exhibition. In some foreign cities every person of education would think it due himself to see such important exhibitions of art, but the growth of taste here has not yet reached this point.

The Martin B. Cahn prize of \$100 for the best picture by a Chicago artist in the Annual Exhibition of American Oil Paintings was awarded to Charles Abel Corwin for a picture called "Ten-Pound Island, Gloucester, Mass."

Miss Sara Hallowell has continued to act as the Paris agent of the Art Institute for the collection of pictures for the annual exhibition, and is engaged for the coming year.

Exhibitions of 1900-1901

The Twelfth Annual Exhibition of Water Colors, which was in progress at the time of the last report, closed June 10, 1900. Twenty pictures were sold for \$1,452.

1. On June 15 the Annual Exhibition of work of the students of the Art Institute was opened in rooms 25, 26, 27, 28, 29, 30, and continued until September 3.
2. From September 12 to October 21 the Fifth Annual Exhibition of work of pupils of the public schools of Chicago was held in rooms 25, 26, 27.
3. From October 11 to 23 an exhibition of oil paintings, water colors, and drawings of picturesque Chicago, by Albert Fleury, consisting of forty-five works, was held in room 31.
4. During the same period an exhibition of thirty paintings of country children, by A. E. Albright, was held in room 28.
5. Upon Tuesday, October 30, the Thirteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, was opened in rooms 25, 26, 27, 28, 29, 30, by an evening reception, attended by 1,288 people. The number of paintings was 273, and of sculptures 8, including 61 paintings by American



A GOLDEN AUTUMN DAY—ÉMILE VAN MARCKE
Nickerson Collection



TWILIGHT—CHARLES H. DAVIS
Nickerson Collection

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artists in Paris, collected by Miss Sara Hallowell. Twenty-seven pictures were sold for a total of \$7,370. The exhibition closed December 9.

The new Nickerson collections were permanently opened in rooms 41, 42, at the same time, October 30.

6. From October 30 to November 13 the Annual Exhibition of the Atlan Ceramic Club was held in room 40. Sixteen artists were represented by 107 works.
7. From November 15 to December 2, the Eighth Annual Exhibition of the Chicago Ceramic Association was held in room 40. Thirty-five artists were represented by 411 specimens of china painting.
8. From December 13 to January 6 an exhibition of original drawings, 124 in number, chiefly for Scribner's Magazine, by various artists, was held in rooms 26 and 27.
9. During the same period an exhibition of Japanese paintings, belonging to Mr. Gustavus Goward, was held in room 28.
10. From January 8 to January 27, 1901, an exhibition of a loan collection of selected works of modern masters was held in rooms 26, 27, 28. Sixty-three fine works were exhibited, all loaned by Chicago owners, except ten sent by Durand-Ruel of New York.
11. In room 30, during the same period, an exhibition of forty-nine paintings of John H. Twachtman of New York was held.
12. In room 28, a collection of examples of silver repoussé recently in the Paris Exposition, by Frederik W. Sandberg, was exhibited.
13. From January 31 to February 24 the Fifth Annual Exhibition of Works of Artists of Chicago and vicinity was held in rooms 25, 26, 27. Pictures were bought by the following clubs: Chicago South Side Club, Union League Club, Niké Club, Englewood Woman's Club, Arché Club, West End Woman's Club, Chicago Woman's Aid, Klio Association, Chicago Public School Art Society, for a total of \$945.00. This does not include twenty-seven pictures sold by the agent of the Art Institute for \$4,328. The Annual Prize of the Young Fortnightly was awarded to Miss Pauline A. Dohn's picture, "Preparing the Fête." The Catholic Woman's National League awarded a prize to William Wendt for his entire collection of pictures. One hundred and ninety-eight pictures were exhibited.

14. From January 31 to February 24 an exhibition of the recent works of William de Leftwich Dodge was held in rooms 28 and 30. Seventy-seven pictures were exhibited, of which four were sold for \$1,725.
 15. During the same period the Art Students' League of Chicago held their Seventh Annual Exhibition in room 31. One hundred and twenty-two pictures were exhibited.
 16. From February 19 to March 13 the Fifth Annual Exhibition of works of the Society of Western Artists was held in room 30. One hundred and six pictures were exhibited, of which three were sold for \$640.
 17. From March 1 to March 24 a loan exhibition of thirteen works of Dagnan-Bouveret, including the celebrated picture of the "Supper at Emmaus," lent by the Carnegie Institute, was held in room 27.
 18. From March 1 to March 24 an exhibition of works of the Country Sketch Club of New York was held in room 25. One hundred and thirty-nine sketches were exhibited, of which five were sold for \$185.
 19. From March 1 to March 24 an exhibition of Color Studies from Ancient and Mediæval Works of Art, by Joseph Lindon Smith, was held in room 26. Sixty-three works were exhibited.
 20. During the same period an exhibition of recent works of William Otis Swett, Jr., twenty-one in number, was held in room 28.
 21. From March 28 to April 15 the Fourteenth Annual Exhibition of the Chicago Architectural Club was held in rooms 25, 26, 27, and 28. Three hundred and ninety-three works were exhibited.
 22. From March 28 to April 15 an exhibition of works of Elihu Vedder was held in room 31. Forty-nine works were exhibited.
 23. On April 25 the Thirteenth Annual Exhibition of Water Colors, Pastels, and Miniatures, by Contemporary American Artists, was opened in rooms 25, 26, 27, 28. The collection consists of 376 works, and is still in place.
- Many fine paintings belonging to private owners have been exhibited during the year. We are especially indebted for such loans to P. A. Valentine, Mrs. F. G. Logan, C. C. Crabb, J. A. Edwards, C. H. McCormick, Mrs. P. C. Hanford, W. O. Cole, R. Hall McCormick, and F. W. Gunsaulus.

The lecture courses increase in importance, and the endowment of Mrs. Scammon will make the Art Institute very distinguished in this regard.

In the Tuesday afternoon course there have been sixteen lectures by various persons, among them C. R. Ashbee of London, Edwin D. Mead, F. Hopkinson Smith, Henry T. Bailey, Arthur W. Dow, Walter S. Perry, and Hamlin Garland. The usual extended courses upon sculpture, decorative art, painting, and architecture have been given by Mr. Taft, Mr. Pattison, Mr. Browne, and Mr. Otis. Upon alternate Tuesdays, by the liberality of Mr. Fullerton, concerts have been given. There have been two courses of lectures upon special subjects by Professor Starr and Mr. Sandberg. The needs of our lecturers have led to the acquisition of stereopticon slides, chiefly reproductions of pictures, sculpture, architecture, and other works of art from our own collections or elsewhere. These slides already number 1,006, and are no doubt the nucleus of a large collection. In the same way the half-tone cuts made for catalogues and other publications are rapidly accumulating and now number about 350. These are often lent to various publications and form an excellent means of extending the fame of the institution.

There have been 193 audiences in Fullerton Memorial Hall since June 1, 1900, as follows:

Lectures open to members and students.....	83
Musicales open to members and students.....	9
School lectures.....	45
Lectures and meetings of other societies.....	56

193

The aggregate attendance was 46,285.

Tuesday Afternoon Lecture Course of 1900-01

October 30, 1900.—Lecture: Charles W. Seymour, Chicago: "Westminster Abbey."

November 6, 1900.—Musical: Members of the Chicago Orchestra.

November 13, 1900.—Lecture: Rev. Charles Scadding: "Some Cathedrals and Churches of France"; illustrated by the stereopticon.

November 20, 1900.—Musical, Piano Recital, and Lecture: Miss Birdice Blye: "The Resemblances and Distinguishing Characteristics of Musical Composers and Poets."

November 27, 1900.—Lecture: C. R. Ashbee, M. A., London: "The Guild and School of Handicraft"; illustrated by the stereopticon.

November 28, 1900.—An extra lecture: C. R. Ashbee: "William Morris"; illustrated by the stereopticon.

December 4, 1900.—Musical, Song Recital: Mr. Max Heinrich, Miss Julia Heinrich.

December 11, 1900.—Lecture: Arthur J. Eddy, Chicago: "The Lost Sense of the Beautiful."

December 18, 1900.—Musical: Members of the Chicago Orchestra.

January 8, 1901.—Musical: Spiering String Quartette.

January 15, 1901.—Musical: Frederick W. Root, Chicago: "A Study of Musical Taste"; a discourse with musical illustrations.

January 22, 1901.—Lecture: Edwin D. Mead, editor New England Magazine, Boston: "The Service of Beauty a Patriotic Duty."

January 29, 1901.—Musical: Members of the Chicago Orchestra.

February 5, 1901.—Lecture: Mrs. Elise J. Blattner, St. Louis: "The Passion Play at Oberammergau"; illustrated by the stereopticon.

February 12, 1901.—Lecture: Miss Anna Caulfield, Chicago: "Art at the Paris Exposition of 1900"; illustrated by the stereopticon.

February 19, 1901.—Musical: Members of the Chicago Orchestra.

February 20, 1901.—(Wednesday; an extra lecture): F. Hopkinson Smith: "Impressionism and Realism in Art and Literature."

February 26, 1901.—Lecture: Henry T. Bailey, State Agent for the Promotion of Industrial Art in Massachusetts: "The Acropolis at Athens"; with blackboard illustrations.

March 5, 1901.—Musical: by members of the Amateur Musical Club of Chicago.

- March 12, 1901.—Lecture: Prof. George Kriehn, Chicago: "The City Beautiful; what Municipal Art will do for a City"; illustrated by the stereopticon.
- March 19, 1901.—Charles W. Seymour, Chicago: "Holland House and Its Notable Guests, Authors and Artists."
- March 26, 1901.—Lecture: Arthur W. Dow, Pratt Institute, Brooklyn: "Principles of Composition in Some of the World's Great Pictures"; illustrated by sketches.
- April 2, 1901.—Lecture: Walter S. Perry, Pratt Institute, Brooklyn: "Spain of To-day and Her Fairy Palaces of Moorish Art"; illustrated by the stereopticon.
- April 9, 1901.—Lecture: Hamlin Garland, Chicago: "The Artistic Needs of American Cities."
- On April 12, 1901, F. Hopkinson Smith repeated his lecture on "Impressionism and Realism in Art and Literature" for the students of the Art Institute, and on March 27 and 28 Arthur W. Dow gave two extra lectures to the students upon "Principles of Composition in Decorative Designing and in Landscape."

Occasional lectures upon art topics have been delivered in Fullerton Memorial Hall before the Society of the Antiquarians, the Archæological Society, the Chicago Art Association, the Municipal Art Association, the Amateur Photographers' Society, etc.

Special Courses of Lectures upon Subjects Relating to Art. 1900-1901

- Thursday afternoons at four o'clock, November 1, 8, 15, 22; December 6, 13, 1900.—Six lectures: A University Extension Course, Professor Frederick Starr, University of Chicago: "Prehistoric and Primitive Art"; illustrated by the stereopticon.
- Thursday afternoons at four o'clock, January 10, 17, 24, 31, February 7, 14, 1900.—Six lectures: Frederik W. Sandberg, Chicago: "L'Art Nouveau," as expressed in Industrial Arts at Paris in 1900; illustrated by examples, slides, and the collections.

Gallery Lectures upon the Collections

Friday afternoons at four o'clock, October 19 to December 21, 1900.—Ten lectures on "Sculpture, Renaissance and Modern," by Lorado Taft, sculptor; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 11 to March 15, 1901.—Ten lectures upon "Antiquities, Metals, Textiles," etc., by James William Pattison, painter; illustrated by slides and the collections.

Friday afternoons at four o'clock, March 22 to June 7.—Twelve lectures upon "Painting in the Nineteenth Century," with especial reference to the Art Institute collections, by Charles Francis Browne, painter; illustrated by the stereopticon and the collections.

Course on Architecture

Monday afternoons at four o'clock, November 12, 1900, to March 25, 1901.—Eighteen lectures on "The History of Architecture from the Beginning of the Early Christian to the Close of the Renaissance," by William A. Otis, architect; illustrated by the stereopticon.

There have been no exceptionally popular and striking exhibitions this year, such as the Tissot and Doré collections; yet the general attendance has increased by 76,054.

The attendance of visitors to the galleries has been as follows:

From June 1, 1900, to June 1, 1901

Number of visitors, paid admissions.....	18,708
Number of visitors on free days.....	469,489
Number of visitors admitted free on membership tickets on other days	50,283
Number of visitors, students, artists, etc., admitted free on other days, estimated.....	114,995
	<hr/> 653,475

Average number of visitors on Wednesdays, free all day--	2,407
Average number of visitors on Saturdays, free all day-----	2,748
Average number of visitors on Sundays, open 1 to 5, free--	3,163
Average number of paying visitors on other days-----	95
Largest attendance in one day (Wednesday, August 29, during the meeting of Grand Army of Republic)-----	15,210
Smallest attendance in one day (Thursday, July 5, very hot)-	71

The attendance exceeds that of any other art museum in America, a result due in part to the central location of the museum and the attractive passing exhibitions, lectures, etc. Comparing the current expenses of the museum, \$43,121.19, with the number of visitors during the year, 653,475, it appears that there is one visitor for every seven cents expended. In the other museums this amount, the expense per visitor, averages about 25 cents, ranging from ten and a half cents (in the Corcoran Gallery) to forty-three cents.

Publications of the Year—June 1, 1900, to June 1, 1901

Circular of Instruction of the School of the Art Institute for 1900-1901, with Catalogue of Students for 1899-1900.

Twenty-first Annual Report of the Art Institute of Chicago, 1899-1900.

Catalogue of an Exhibition of Paintings of Picturesque Chicago, by Albert Fleury, October, 1900.

Catalogue of a Collection of Thirty Oil Paintings of Country Children, by A. E. Albright, October, 1900.

Catalogue of the Thirteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1900.

Catalogue of an Exhibition of Original Drawings, loaned by Charles Scribner's Sons, December, 1900.

Catalogue of a Loan Collection of Selected Works of Modern Masters, January, 1901.

Catalogue of an Exhibition of the Works of John H. Twachtman, January, 1901.

Catalogue of the Fifth Annual Exhibition of Works by Chicago Artists, January, 1901.

Catalogue of an Exhibition of Recent Works by William de Leftwich Dodge, January, 1901.

Catalogue of the Seventh Annual Exhibition of the Art Students' League of Chicago, January, 1901.

Catalogue of the Fifth Annual Exhibition of the Society of Western Artists, February, 1901.

The Year Book of the Antiquarians of the Art Institute, March, 1901.

Catalogue of a Loan Exhibition of the Works of Dagnan-Bouveret, March, 1901.

Catalogue of an Exhibition of the Country Sketch Club of New York, March, 1901.

Catalogue of an Exhibition of Color Studies from Ancient and Mediæval Works of Art, by Joseph Lindon Smith, March, 1901.

Catalogue of an Exhibition of Recent Works of William Otis Swett, Jr., March, 1901.

Catalogue of an Exhibition of Works by Elihu Vedder, March, 1901.

Catalogue of the Thirteenth Annual Exhibition of Water Colors, Pastels, and Miniatures, by American artists, April, 1901.

Catalogues of the Exhibitions of the Atlan Ceramic Club, of the Chicago Ceramic Association, and of the Chicago Architectural Club, have been issued by the respective societies, and a catalogue of the Nickerson Collection was issued by the donors.

And a great number of notices, circulars, and statements have been issued by the Art Institute.

The progress of the museum is shown by the absorption of space by the permanent collection. Less than ten years ago our exhibition of paintings was dependent upon loans. Now all the galleries of the main floor and nine of the fifteen skylighted galleries of the second floor are fully occupied by our own collections, and since five galleries are almost always occupied by temporary exhibitions, there is scant space for loans.

The art school has made its usual record of success. The whole number of students in the various departments has been as follows :

Day students.....	752
Evening students.....	560
Saturday classes.....	660
Summer school.....	164
Total.....	<u>2136</u>
Counted in two classes.....	170
Corrected total.....	<u>1966</u>

The greatest number enrolled at one time was 1,270. This shows an apparent increase of 62 over last year, but the summer school, established for the first time this year, is included in this aggregate. Allowing for this, there is a decrease of 102, but since this decrease is nearly all in a special Saturday class, it does not indicate a real reduction in attendance. In fact there has been a considerable increase in the average attendance, and this shows clearly in the tuition receipts. The total tuition receipts and fees were \$47,692.96, exceeding those of last year by \$9,020.40. A part of this increase, however, is only apparent, since, by a change in accounting the amount of tuition fees remitted to students for services as assistant teachers or in other capacities is for the first time shown in the receipts (as well as in the expenses). Allowing for this, the actual increase in the earnings of the school is \$4,378.51 over last year, or about 11 per cent, of which \$2,005.20, or 5 per cent, is from the new summer school.

The receipts exceed the expenses charged to the school account by \$2,567.16. Ten years ago (1890-91) the

total enrollment of students was 697, and the receipts \$14,881.13.

The summer school of last year (1900), under the direction of Mr. Emil Lorch, was attended by 109 academic, 33 normal, and 40 juvenile students, an aggregate of 182.

The subject of normal training for teachers of drawing and supervisors of art in schools has been gradually forcing itself upon our attention for many years. In 1895 a Saturday Normal Class, intended especially for teachers of public schools in Chicago, was established and has been fully attended. A canvass of the regular day classes showed that there were about 75 students who were deliberately educating themselves for teachers of drawing. For the benefit of such students special courses in such branches as decorative designing and mechanical drawing have been introduced, until nearly or quite all the studies usually included in normal art schools are taught in our school. It is proposed now to correlate these branches, establish a teachers' diploma, and crystallize the classes into a systematic normal school under the charge of Miss Jeannette Buckley, who has lately traveled East to visit institutions of this class. It is necessary only to add certain lectures upon such subjects as psychology and the theory of education, and to increase the pedagogic training already given in the Saturday class.

The school has been much enlivened during the past year by visits from Mr. Frank Duveneck, Mr. John H. Twachtman, and Mr. Arthur W. Dow. Mr. Will H. Low had been announced as the non-resident professor for the year, but engagements in France made it inconvenient

for him to come, and Mr. Duveneck, already well known and extremely popular among our students, took his place. Mr. Twachtman represented the Art Students' League of New York, made an exhibition of paintings here and delivered short talks upon art practice to our students. Mr. Dow, whose methods of teaching composition are arresting much attention among educators, lectured in the Tuesday course and addressed the Saturday Normal Class. Mr. Will H. Low will act as non-resident professor next year.

Some admirable classes for elementary students in light-and-shade and color from objects, and in sketching the human figure from short poses and memory, have been established by Miss Martha S. Baker, one of our junior teachers. In these classes and the other sketch classes the students from the beginning gain an acquaintance with the figure and with pictorial effects, and get relief from the severe elementary practice. The general plan in the school now is to spend the forenoon upon regular academic practice and devote the afternoon to the various classes in illustration, still life, composition, perspective, anatomy, sketching, etc.

The foreign scholarship of \$800 has been awarded by the teachers to Walter Rowe as the best student in the school, and Mr. Rowe will soon proceed to Europe. Since there is no special provision for this scholarship, it will not be continued next year, but three traveling scholarships for art tours in America will be offered.

In the Paris Exposition of 1900 a gold medal was awarded, in the educational department, to the exhibit of the Art Institute; and at the close of the exposition the exhibit, at the special request of the Ministère de l'Instruction

Publique et des Beaux Arts de France was presented to the Musée Pédagogique, a French governmental institution. No greater honor was done any American art school. Similar medals were awarded to the Art Students' League in New York and to the Massachusetts Institute of Technology. Our school work was also exhibited at Manchester, England, upon request of the Technical Instruction Committee of the City Council. The school has now sent a comprehensive exhibit, partly photographic and partly original work, to the Pan-American Exposition at Buffalo.

The school of architecture, conducted by the Art Institute and Armour Institute of Technology in affiliation, proves the most difficult department to develop. The school is well organized, is doing good work, and is under accomplished and practical teachers; our graduates have made good records in foreign schools, and in the practice of their profession; yet the classes do not increase in numbers, and it is evident that they cannot be made self-supporting like the rest of the school. The advisory committee of architects appointed last year, Messrs. Coolidge, Burnham, Frost, Rogers, Shaw, and Granger, are endeavoring to work out plans for the development of the department, but it is clear that the first essential is endowment.

During the last year several of our teachers and lecturers visited Europe, and some of them, Mr. Hoehn, Mr. and Mrs. Buehr, and Mr. Sandberg, are still abroad. In the summer of 1900 the Director, by the authority of the trustees, went to the Paris Exposition, and also visited the museums of Munich, Vienna, Dresden, Berlin, and Amsterdam, and formed advantageous and agreeable relations with artists and officers of museums.

During the year the Art Institute has lost a valued servant by the death, on January 21, 1901, of Lewis R. Travis, who had served faithfully as a guard for seven years.

The regular instructors and lecturers in the school number 33, and there are 30 students acting as teachers of juvenile and special classes. The whole number of regular employes of the Art Institute other than teachers, including officers, clerical and library force, gallerymen, guards and watchmen, carpenter, engineers, plaster-workers, janitors, etc., is forty. Building and collections are kept in the best order, and at moderate expense, but no proper museum work, such as the issue of descriptive catalogues or other authoritative publications, can be done until we are able to employ expert curators in the different departments.

This report is accompanied by the report of the Librarian, and also by the report of the Society of the Antiquarians, whose successive valuable gifts and active co-operation lay the Art Institute under continual obligations.

There is no reason to doubt that our progress in the future will be as rapid as it has been in the past.

Very respectfully,

W. M. R. FRENCH, Director.

Report of the Librarian

CHICAGO, June 6, 1901.

To the Director and Trustees of the Art Institute of Chicago:

In the present report we are glad to be able to show an accession by gifts and purchases amounting to 187 volumes. These accessions include 24 volumes on architecture, 19 on decorative design, and 144 volumes of miscellaneous works on the theory and practice of art, history of art, monographs, etc. Most of these volumes have been added to the reference department, only seventeen of them being put in circulation. The circulating department is of so small extent, numbering only about 700 volumes, that at present it is available exclusively to the students of the Art Institute, to whom 628 volumes have been issued during the school year now ending. The reference department is accessible to both students and members of the Art Institute, as well as to all serious students of art. In the departments of Decorative Design and Architecture, when considered necessary by the teachers and under their direction, reference books are allowed to be taken to the class rooms. Five hundred and forty-five books have been issued in this manner to students in these classes during the past season. A list of gifts to the library accompanies this report.

The catalogues, reports, and pamphlets have been classified, made readily accessible in binders, and catalogued up to date by Miss Johanna Von Oven, a student assistant. Miss Grace Gerow continues the work of cataloguing the

reproductions of works of known artists contained in the books in the library. This catalogue has already proved most useful, and has been a great saving of time and trouble in many instances.

We have added several new publications to our list of art periodicals. We append the entire list to which we subscribe:

American Architect,	<i>Das Interieur,</i>
American Architectural Review,	<i>Gazette des Beaux Arts,</i>
Architectural Studies,	Harper's Magazine,
Art Amateur,	House Beautiful,
Art Collector,	Inland Architect,
Art Education,	Interstate Architect and Builder,
Art Interchange,	Journal of Archæology,
Art Journal,	<i>Journal des Arts,</i>
Art Student,	<i>L'Art pour Tous,</i>
<i>Art et Decoration,</i>	<i>L'Art Decoratif,</i>
Artist,	Library Journal,
Brickbuilder,	<i>Materiaux et Documents, etc.,</i>
Brochure Series,	Monumental News,
Brush and Pencil,	<i>Petits Edifices,</i>
<i>Bulletino della Commissione</i>	Portfolio,
<i>Archeologica Comunale di</i>	Progress,
<i>Roma.</i>	Public Libraries,
Century Magazine,	Scribner's Magazine,
<i>Chronique des Arts,</i>	Studio.

Many art classes and individual students have availed themselves of the privileges offered by the library and Braun autotypes during the season, among whom may be mentioned the students of Dr. Franklin Johnson's class, at the University of Chicago, in Christian art. This class, we are told, is not confined to the students in the department of church history, but is open to all students in the University. In connection with their work the Braun photographs have been an incalculable benefit.

We suffered a loss by a fire occurring at Ringer's bindery, where we had sent thirty-eight volumes for binding or repairs. But few of these volumes have been saved, many having been utterly destroyed, while others were damaged beyond repair. The bound volumes of magazines we have succeeded in replacing, which is all we have attempted so far.

We have still to contend with the difficulty of lack of room and proper accommodation, but are encouraged by the prospect of entering into possession of the Ryerson Library in the near future. The only regular source of income for the library at present is the matriculation fees of the students, amounting last year to \$668.

As the greater part of this sum has to be spent in binding and repairing books, and in subscriptions to magazines, periodicals, etc., no considerable accessions can be looked for except by gift or by special appropriation. The receipts and expenditures of the library for the past year have been as follows:

RECEIPTS

Balance, June 1, 1900.....	\$ 77 49
Matriculation fees	668 00
Sundry receipts.....	92 19
	<u>\$837 68</u>

DISBURSEMENTS

By books purchased	\$284 63
By periodicals.....	240 76
By binding.....	185 70
By repairs.....	42 90
By sundries	64 15
Balance	<u>19 54</u>
	<u>\$837 68</u>

\$837 68 \$837 68

Very respectfully,

J. L. FORRESTER, Librarian.

Report of the Secretary of the Antiquarians of the Art Institute

The character and object of the Society of ladies called the Antiquarians are sufficiently explained in the following extracts from the constitution of the Society:

ARTICLE I

This Society shall be called the Antiquarians of the Art Institute.

ARTICLE II

The object shall be the founding of a collection of tapestries, embroideries, laces, china, pottery, etc., to be presented to the Art Institute, and each article to be so marked as to permanently indicate that it belongs to the collection made by the Society.

Up to the present time the Society has collected and expended upwards of \$23,000 in money, while the value of the gifts amounts to a still greater sum. The result is shown in the collections installed in Rooms 43, 44, 45 of the Art Institute, which must command the respect of all lovers of art.

DIRECTORS

Mrs. O. W. Potter	Mrs. James Maxwell
Mrs. W. W. Kimball	Mrs. J. Ogden Armour
Mrs. Samuel E. Barrett	Mrs. George S. Isham
Mrs. J. A. Spoor	Mrs. Moses J. Wentworth

OFFICERS

Mrs. John N. Jewett,	Mrs. Frank O. Lowden,
<i>President.</i>	<i>Vice-President.</i>
Mrs. Benjamin F. Ayer,	Miss Cora B. Williams,
<i>Treasurer.</i>	<i>Secretary.</i>

Report of the Antiquarians

From the Year Book of 1901

So many members of the Society of the Antiquarians have expressed great interest in its organization and growth, and regretted that its history has not been made a part of the records of the Year Book, that the Secretary has been asked to preface her report by a brief account of its affairs since its organization by Mrs. J. Young Scammon and others, at the house of Dr. Ralph Isham, in 1878, under the name of the Decorative Art Society. The high standard of art needlework and artistic decoration originally insisted upon, attracted a large number of pupils, who were glad to avail themselves of the opportunities afforded by the Society to study embroidery and designing. The appearance of similar needlework in the windows of many shops in Chicago created intense competition and this, joined with the expense of employing a competent superintendent, became so great a tax on officers, directors, and members, that in March, 1888, the entire stock of the Decorative Art Society was sold to Mrs. Mary E. Pode, who assumed all its financial responsibilities.

Mrs. J. M. Walker, at a meeting held Nov. 13, 1888, proposed "that a certain part of the accumulated funds of the Chicago Society of Decorative Art be set aside as a nucleus for the purchase of a collection, to be presented by the Society to the Art Institute, the character

of the collection to be determined by the Society." This was accepted. On April 7, 1891, Mrs. John J. Glessner sent a proposition to the Board "that the money now in the treasury or to come into it from the sale of its property be used as a nucleus for a fund to be called 'The Chicago Society of Decorative Art Fund,' this fund to be applied to the purchase of articles pertaining to the Industrial Arts, such as pottery, china, embroideries, laces, etc., to be presented to the Art Institute and marked in such a way that credit will be given to the Society for the gift." This proposition was approved by the Board and a special meeting was called to ratify its action on April 14, 1891.

On Nov. 10, 1894, the name of the Society was, by action of the Society and upon the motion of Mrs. John N. Jewett, changed to that of the "Antiquarians of the Art Institute," as that name was believed to better express the future purpose of the Society, which was to make its collection solely one of antiquities, to be deposited with the Art Institute of Chicago. At this time the Society numbered 235 members.

Including the time during which the Society was known as the Chicago Society of Decorative Art, there have been four Presidents—Mrs. J. Young Scammon, Mrs. John N. Jewett, Mrs. R. Hall McCormick and Mrs. Potter Palmer. Mrs. Jewett, elected in 1891 for a second time, has continually held and still holds the position. That there were vicissitudes, disappointments and laborious work through those years no director will deny, but to-day the Society of Antiquarians stands unique in the character of its possessions and proud of its achievements. The past year of the Society has been one of great prosperity, sig-

nalized by valuable presents and rare and expensive purchases; indeed it is a marvel that the purchasing committee has been able to accomplish so much when the annual dues are but \$5.00. Several ecclesiastical robes of the sixteenth and seventeenth centuries were secured from Mexico—for these \$1,000 was paid. A collection consisting of 235 pieces of old lace was bought in Germany for about \$2,500; a rare jewel box from Tunis; several fugitive pieces of old lace; a bowl of Chinese jade; a snuff box of gold and enamel of the Louis XV. period; and last of all a sixteenth-century cabinet purchased from the curator of the Museum at Berlin, costing \$800—and with this treasure we surely may be content to close special descriptions. Amongst the many presents are included two sixteenth-century Persian Rugs, presented by Mr. Marshall Field, and a Japanese toilet set of old and fine lacquer, accompanied by a collection of combs and of hairpins—all of lacquer, carved ivory or amethyst, from Mrs. S. M. Nickerson, which she had spent twenty years in gathering, and in addition, this generous friend added pieces of Chinese jade, and plaques, both Spanish and Dutch.

Mr. and Mrs. Archibald Freer contributed a marquetry table and cabinet—early seventeenth century. The purchase of an old Spanish tassel was made the occasion of gifts of tassels, both old and new, from various friends—a nucleus of a collection which it is hoped to increase until it becomes a means of education to the modern decorator. Chalice veils were given by Mrs. C. B. Farwell and Mr. Deakin, and Mrs. Theodore Thomas remembered the Society with a Japanese bowl of Hizen ware and a miniature portrait.

During the last week Mr. Martin A. Ryerson has presented to the Society 37 examples of brocade of the fifth, seventh, eighth, thirteenth and sixteenth centuries, a processional banner of velvet with gold fringe and gimp of the sixteenth century, and a priest's chasuble of Florentine polychrome velvet of the fifteenth century.

At the New Year's Reception, 1900, the paintings of Mr. and Mrs. Albert Herter of New York were exhibited and the occasion was memorable in its large attendance and was universally characterized as one of the most delightful of the many receptions of the Antiquarians. At Mid-Lent an illustrated lecture by Mrs. J. H. R. Bond was given for the members of the Society and invited guests.

It is a cause of deep regret that the departure of the Vice-President, Mrs. S. M. Nickerson, will sever her former close relations with the Antiquarians; but even in her absence her attachment to and her interest in the Society will not be allowed to lessen, and it is hoped that she will often be present at future meetings. The continued illness of the Secretary, Mrs. Winterbotham, has unfortunately interrupted the work she so willingly undertook and was so well qualified to carry on. This will explain why no record of letters written or postals sent is mentioned, for the labor of the Secretary *pro tem.* has been one of love. She has not cared to make note of her pen strokes or give details on her special work. Her effort has been to add as many new names as possible to the roll of members and preserve with care the minutes of the Society.

Respectfully submitted,

GRACE H. BODMAN, Secretary *pro tem.*

Nov. 6, 1900.

List of Gifts and Acquisitions— Museum Department

June 1, 1900, to June 1, 1901

During June and July the Nickerson Collection was installed, and finally delivered to the Art Institute.

July 6, 1900.—Silver medal by Cazin and two copies of a gold bronze medal by Saint Gaudens. Presented by Charles L. Hutchinson.

September 17, 1900.—Oil painting entitled "Les Vieux Temples," by Hubert Robert. Presented by Adolphus C. Bartlett.

September 17, 1900.—Oil painting entitled "L'Obelisque," by Hubert Robert. Presented by Clarence Buckingham.

September 17, 1900.—Oil painting entitled "L'Embarcadère," by Hubert Robert. Presented by R. T. Crane.

September 17, 1900.—Oil painting entitled "Les Fontaines," by Hubert Robert. Presented by William G. Hibbard.

October 24, 1900.—Two engravings from paintings by Turner. Presented by R. Hall McCormick.

December 3, 1900.—Oil painting entitled "View at Delft," by unknown Dutch artist. Presented by Samuel Gans.

December 21, 1900.—Oil painting entitled "Troilus and Cressida," by Benjamin West. Presented by William O. Cole.

January 15, 1901.—Oil painting, copy of the "Madonna of the Chair," by Raphael. Presented by Mrs. H. B. Bergen.

January 24, 1901.—Two copies of a silver medallion by L. Coudray; two copies of silver medallion by Daniel Dupuis. Presented by Charles L. Hutchinson.

May 11, 1901.—Red terra-cotta tear-bottle, said to be from catacombs, Rome. Presented by Roswell T. Spencer.

May 15, 1901.—Oil painting. Portrait of Samuel M. Nickerson, by

Arthur de Ferraris. Presented by Mr. and Mrs. S. M. Nickerson.

May 15, 1901.—Oil painting. Portrait of Mrs. Samuel M. Nickerson, by R. de Madrazo. Presented by Mr. and Mrs. S. M. Nickerson.

Presented by the Antiquarians

NOTE.—The Society called the Antiquarians of the Art Institute is an association of ladies organized for the sole object of making collections of antique and artistic textile fabrics, and other objects of decorative art, for the museum of the Art Institute. In the following list, where individual names are mentioned the objects are presented by the persons named, through the Antiquarians. In other cases the objects are purchased and presented by the Antiquarians as a society.

Thirty-seven pieces ancient fabrics, from the fifth to the fourteenth century. Presented by Martin A. Ryerson.

Processional banner, velvet, with fringe, gilded wood mounting; sixteenth century. Presented by Martin A. Ryerson.

Priest's chasuble, Florentine, polychrome velvet; fifteenth century. Presented by Martin A. Ryerson.

A collection of 235 laces, the accumulation of an old family in Europe.

Italian darned lace, in two pieces, from an old bedspread; sixteenth century. Presented by Mrs. E. E. Ayer.

Cabinet, sixteenth century. Time of Henry II., French Renaissance.

Gold lacquer writing box, antique, Japanese. Presented by Mrs. W. W. Kimball.

Nashiji gold lacquer rice box, early seventeenth century, belonging to the family of Daimyo Saiki. Presented by Mrs. W. W. Kimball.

Japanese rosary. Presented by Mrs. S. M. Nickerson.

Collection of antique tassels, gimps, fringes, and galoons; Spanish, Japanese, Chinese, French, etc. Presented by Mrs. J. N. Jewett, Mrs. S. M. Nickerson, Mr. H. Deakin, and Mr. Samuel B. Dean.

Chinese mandarin's bag for snuff or perfume. Presented by Mrs. S. M. Nickerson.

Pokal or drinking horn, of ivory, large and elaborately carved, South German work of the sixteenth century. Presented by Mr. and Mrs. Archibald Freer.

Baptismal bowl, French, eighteenth century, Louis XVI.

White lace shawl, Spanish, tambour make. Presented by Mrs. O. W. Potter.

Gold chalice, Italian, sixteenth century. School of Benvenuto Cellini.

Chasuble, Italian, sixteenth century.

Persian embroidery in gold thread, portion of a garment.

Credence, Italian-Gothic, used to hold ecclesiastical linen.

Pottery bowl and stand, Corean. Presented by Mrs. Thomas J. Martin.

Gifts and Acquisitions (School Department)

Chiefly School of Architecture

July 26, 1900.—Pen and ink sketch of stairway of Villa d'Este, Tivoli, from photograph. Presented by Nelson Watson.

March 2, 1901.—Moorish costume. Presented by William Schmedtgen.

March 30, 1901.—Plaster model of proposed Tribune Building, Chicago. Presented by Holabird & Roche.

April 26, 1901.—Water color drawing of a "Residence in Rochester." Presented by Charles S. Ellis and Harvey Ellis.

April 26, 1901.—Pencil drawing of a "Fountain in Genoa." Presented by H. B. Pennell.

April 26, 1901.—Framed set of photographs of Guaranty Building, Buffalo. Presented by Louis Sullivan.

April 25, 1901.—A collection of 236 Japanese color prints, sketches, etc. Presented by Gustavus Goward.

May 15, 1901.—Architectural drawing of "Bachelor Apartments and Stables." Presented by F. A. Childs.

Gifts to the Library

1900-1901

- July 2, 1900.—Book of Wealth in Relation to Material and Intellectual Progress and Achievement; published by Bancroft Co.—9th vol. Presented by Mr. and Mrs. S. M. Nickerson.
- July 6—Catalogue of the E. Blot Collection of Paintings, Water Colors, Pastels, etc. Presented by the publisher.
- August 22—American Art Review; two bound vols. Presented by Mr. and Mrs. S. M. Nickerson.
- September 24—Illustrated Catalogue of the Fifth Series of 100 Paintings by Old Masters; published by Charles Sedelmeyer. Gift of the publisher.
- October 19—Catalogue and Some Comment of the Roycroft Books, East Aurora. Presented by "The Philistine."
- November 3—Official Illustrated Catalogue of Fine Arts Exhibit of the U. S. A., Paris Exposition. Presented by Charles L. Hutchinson.
- November 5—Catalogue of the Raedt Van Oldenbarnevelt Collection of Old Paintings at The Hague. Presented by Martin A. Ryerson.
- Catalogue of Froehner's Collection of Antiquities of Comte Michel Tyszkiewicz, Paris.
- Catalogue of Collection of Antiquities, Arms and Armor at the Château de Heeswijk, Amsterdam.
- Catalogue of the Hartman Collection of Antiquities; Etruscan, Greek, and Roman Pottery, Paris. Presented by Martin A. Ryerson.
- November 19—"Book of Wealth," etc.—10th vol. Presented by Mr. and Mrs. S. M. Nickerson.
- November 20—American Artists and Their Works—2 vols. Presented by J. C. Tucker.
- Some Account of the Gibbs Channing Portrait of George Washington. Presented by S. P. Avery.

- December 14—Dutch Painters of the Nineteenth Century ; by Max
Rooses. Presented by Martin A. Ryerson.
- January 2, 1901—Fragments d'Architecture of Middle Age and
Renaissance ; by H. D'Espouy.
Flemish Interiors—Part V. ; by P. Wytzman.
Architectural Sketches—3 vols. ; by Johannes Otzen.
Colonial Furniture and Interiors ; by Newton W. Elwell.
Presented by A. H. Granger.
- January 26—Salon of 1894, illustrated.
Principal Paintings in the Dresden Gallery ; Photographic
Reproductions—3 large vols.
"American Illustrators" by F. Hopkinson Smith. Pre-
sented by Miss I. McDougall.
- February 15—Letter to the Dilettanti Society ; by James Barry.
Presented by W. L. Mead.
- February 18—Fifty Masterpieces of Anthony Van Dyck ; by Max
Rooses, tr. by Fanny Knowles. Presented by Chas. L.
Hutchinson.
- March 14—Twelfth Year Book of Brooklyn Institute of Arts
and Sciences. Presented by Brooklyn Institute.
- March 23—Five illustrated Catalogues of Jewelry, Watches, etc.
Presented by Hugo Zimmerman.
- April 4—Annual Register of the University of Chicago. Pre-
sented by the University.
Antiquities of Magna Græcia ; by W. Wilkins, Jr.
The Most Beautiful Edifices of Modern Rome ; by Jean
Barbault, peintre. Presented by J. E. Woodhead.
- April 18—Picturesque America ; or The Land we live in—2
vols. ; by W. Cullen Bryant.
The Art Journal—2 vols. 1882, 1885.
Magazine of Art—Vol. VII.
Art Amateur—3 vols. 1881, 1884, 1886.
Salon of 1893, Goupil ; translated by Henry Bacon. Pre-
sented by Mrs. A. A. Sprague.
- April 25—Story of Rise of Sculpture in Italy and until Time of
Canova, with plates—8 vols. ; by Leopold Ciognara.
Illustrated Catalogue of Paintings in Gallery at Dusseldorf ;
by Chretien de Mechel.
Patriarchal Basilica Lateranense ; illustrated—2 vols. ; by
Girardi and Valentini.

Sketches in Egypt ; by H. Pilleau.

Better Pictures of Certosa of Naples ; illustrated ; by Luigi Angelini.

Celebrated Pictures of Various Italian Schools in Borgia Apartments of the Vatican ; by Guattani and Craffmara.

Collection of Masterpieces of Architecture, Sculpture, and Painting, Antique Gallery—Monuments of Greece ; by Treuttel and Würtz.

Treasures of the Vatican—6 vols. ; by Erasmo Pistolesi. Illustrated by Guerca.

Sculpture in the Museum Pio Clementino in Vatican—6 vols. ; by Giambattista. Presented by W. J. Onahan.

Catalogue of Somzée Collection of Tapestries, Greek Antiquities, Italian Faiences. Presented by the publisher.

May 18—Art of Early Venetian Painting, Italian Renaissance ; by Ferd. Ongania.

The Grave, a poem ; by Robert Blair ; Illustrated by William Blake.

Thirty-six plates from Marvels of Art and Industry ; by Jules Mesnard.

The Cooper Vignettes ; from drawings by F. O. C. Darley.

Wanderings and Etchings Among Ruins of Olden Time ; by G. Cuitt. Presented by Ezra B. McCagg.

Paintings of the Nickerson Collection

OILS

- Cabanel, Alexandre.—Ideal head.
Alma-Tadema, Laurenz.—Peek-a-boo.
Cazin, Jean Charles.—The isolated haystack.
Bonheur, Marie Rosa.—Cow and dog.
Ceramano, Charles Ferdinand.—Edge of woods, and sheep.
Church, Frederic Edwin.—Sunset—West Rock, New Haven.
Max, Gabriel.—Inspiration.
Clays, Paul Jean.—River Scheldt, near Antwerp.
Cole, Thomas.—Landscape.
Colman, Samuel.—Autumn landscape.
Achenbach, Oswald.—Scene on the Campagna.
Beard, William H.—Bear's temperance question.
Bierstadt, Albert.—San Rafael, California.
Bouguereau, William Adolphe.—Girl of Granada.
Bradford, William.—Arctic whaler homeward bound.
Bridgman, Frederic Arthur.—Awaiting his master.
Coomans, Pierre Olivier Joseph.—Pompeiiian lady.
Corot, Jean Baptiste Camille.—The sentinel.
Couture, Thomas.—A young girl.
Daubigny, Charles François.—Landscape: on the Marne.
Davis, Charles H.—Twilight.
De Haas, Mauritz Frederick Hendrik.—Marine.
Delacroix, Ferdinand Victor Eugène.—Chess-players of Jerusalem.
Delacroix, Ferdinand Victor Eugène.—Cleopatra.
Neuville, Alphonse Marie de.—The outpost.
Díaz, de la Peña.—Maternal love.
Dupré, Jules.—Evening at Isle Adam.
Ernst, Rodolphe.—Interior of mosque.
Leon y Escosura, Ignacio.—Before the departure.
Frère, Charles Théodore.—Sunset on the Nile.
Fromentin, Eugène.—On the Nile near Philæ.
Gaisser, Max.—In doubt.
Gérôme, Jean Léon.—Albanian girl.

- Gifford, Sanford Robinson.—Sunset on the lake.
 Grützner, Edward.—A puzzled priest.
 Hart, James M.—Oaks in autumn.
 Henner, Jean Jacques.—A brunette.
 Inness, George.—Landscape—sunset.
 Jacquet, Jean Gustave.—Head and bust of a young woman.
 Jettel, Eugen.—A gray day in Holland.
 Klombeck, J. B.—Landscape with cattle.
 Koekkoek, Barend Cornelis.—On the Rhine.
 Lamorinière, Jean Pierre François.—View near Antwerp.
 Merle, Hugues.—The vintage.
 Mettling, Louis.—A song and a bottle.
 Michel, Georges.—The old castle.
 Mücke, Carl.—The betrothal.
 Pasini, Alberto.—The messenger.
 Ribot, Augustin Théodule.—The music lesson.
 Richards, William Trost.—The August moon.
 Rico, Martin.—Canal in Venice.
 Rousseau, Pierre Étienne Théodore.—An autumn day.
 Schreyer, Adolph.—Arab scouts.
 Spring, Alfons.—Not convinced.
 Van Marcke, Émile.—A golden autumn day.
 Vedder, Elihu.—Storm in Umbria.
 Verschuur, Wouterus.—Normandy horses crossing the Meuse at Dinant.
 Veyrassat, Jules Jacques.—Noonday rest.
 Vibert, Jehan Georges.—Palm Sunday.
 Webb, C. M.—The poachers.
 Weeks, Edwin Lord.—Mussulman's tomb, Ahmedabad.
 Wyant, Alexander H.—Edge of the woods.
 Madrazo, Raimundo de.—Portrait of Mrs. Nickerson.
 Ferraris, Arthur.—Portrait of Mr. Nickerson.
 Neal, David.—Interior of St. Marks, Venice.
 Leutze, Emanuel.—The Knight of Sayn and the Gnomes.

WATER-COLORS AND PASTELS

- Apol, Lodewijk, Franciscus Hendrik.—Twilight.
 Artz, David Adolphe Constant.—Waiting.
 Flés, E.—Winter evening.

- Blommers, Bernardus Johannes.—Sewing.
Gabriel, Paul Joseph Constantin.—A windmill in Holland.
Jacque, Charles Émile.—Shepherdess with sheep.
L'Hermitte, Léon Augustin.—An interior in Normandy.
Maris, Willem.—A farm in Holland.
Meulen, François Pieter ter.—A close packed flock of sheep.
Neuhuys, J.—Landscape with windmills.
Poggenbeck, George.—Cows on the highway.
Roelofs, Willem.—In pasture.
Rip, W. C.—Ducks and water.
Simone, Scipione.—Interior of mosque.
Troyon, Constant.—Landscape with cattle.
Vrolijk, Johannes Martinus.—Landscape near Utrecht.
Weissenbruch, Johannes Hendrik.—At home.
Persian Artist.—A dignitary with seven attendants.
Persian Artist.—Interior of the harem of Imâm Resa.

Endowment Funds

Life Membership Funds.....	\$11,400.00
Governing Life Membership Fund.....	2,375.00
Chicago Woman's Club Scholarship.....	1,500.00
Friday Club Scholarships.....	4,000.00
Cash Scholarships.....	4,000.00
Martin B. Cahn Prize Fund.....	2,000.00
Elizabeth H. Stickney Fund.....	70,141.24
Timothy B. Blackstone Fund.....	22,562.50
John Quincy Adams Fund.....	5,000.00
	<hr/>
	\$122,978.74

The endowment funds in the actual possession of the Art Institute have been increased during the past year by the Timothy B. Blackstone Fund of \$22,562.50; the newly-formed Governing Life Membership Fund, \$2,375.00, and the increase of the Life Membership Fund from \$8,400 to \$11,400, a total increase of \$27,937.50.

No funds have yet been received from the Catherine M. White estate, of which the Art Institute is residuary legatee.

The bequest of Mrs. J. Y. Scammon (see p. 15), will ultimately furnish an ample lecture endowment.

By-Laws of the Art Institute of Chicago

ARTICLE I

OF MEMBERS

SECTION 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

SEC. 2. Governing Members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings, upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the Secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member, and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership.

SEC. 3. Honorary Members shall be chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art. They shall be chosen in the same manner as Governing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing Members, except the right to vote.

SEC. 4. Annual Members shall have the privileges of Honorary Members for one year upon the payment of ten dollars.

SEC. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

SEC. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

SEC. 7. Life members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall be invested and the income thereof may be disbursed under the direction of the Executive Committee.

SEC. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be

known as Governing Life Members. The money so received from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II

OF MEETINGS

SECTION I. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be ex officio members of the Board of Trustees, this provision to take effect and be in force from and after the time when the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is so occupied.

SEC. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tuesday of June, and upon the last Thursday of October and January in each year. Special meetings may be called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

SEC. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

SEC. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice President. They shall also choose from their number five persons, who with the President and Vice President shall constitute an Executive Committee, and the President of the Art Institute shall be ex officio Chairman of the Executive Committee. They shall also choose by ballot a Secretary and a Treasurer.

SEC. 5. The President, Vice President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III

OF DUTIES OF OFFICERS

SECTION 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

SEC. 2. The Vice President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

SEC. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members, and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

SEC. 4. The Treasurer shall receive and keep funds of the Art Institute, and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of Governing Members, and shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

SEC. 5. The Executive Committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV

OF AMENDMENTS

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest

I do hereby give and bequeath to THE ART INSTITUTE OF CHICAGO, in the City of Chicago, a corporation created under the Statutes of Illinois,

to be applied to the uses and purposes of said institution.

The Trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the operating expenses, the purchase of paintings, sculpture, books, prizes, lectures, additional buildings, and for the art school, etc.

Honorary Members

June 1, 1901

Honorary Members are chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art.

Clarke, Thomas B.
Earle, Lawrence C.
Ives, Halsey C.
Layton, Frederick
Page, Mrs. Thomas Nelson
Pearsons, D. K.

Walker, Edwin
Nickerson, Mrs. Matilda P.
Nickerson, Samuel M.
Root, John W. (deceased)
Shaw, Miss Annie C. (deceased)
Munger, Albert A. (deceased)

Governing Life Members

Governing Members, upon the payment of four hundred dollars, are exempt from dues, and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

Haskell, Frederick T.
Hutchinson, Charles L.
Nickerson, Samuel M.

Noyes, La Verne W.
Ricketts, C. L.
Smith, Byron L.

Governing Members

Governing Members only have the right to vote, and are eligible to the office of Trustee. They pay one hundred dollars upon election, and twenty-five dollars a year thereafter.

Adams, Cyrus H.
Adams, George E.
Alexander, W. A.
Angell, William A.
Armour, Allison V.
Armour, George A.
Ayer, Edward E.
Baker, William T.
Bannard, Henry C.
Barnes, Charles J.
Barnhart, A. M.
Barnum, William L.
Barrett, Elmer E.
Barrett, Samuel E.
Bartlett, Adolphus C.
Bartlett, William H.
Beale, William G.
Becker, A. G.
Beidler, A. W.
Beidler, Francis
Bigelow, N. P.
Billings, C. K. G.
Birch, Hugh T.
Black, John C.
Blaine, Mrs. Emmons
Blair, Chauncey J.
Blair, Edward T.
Blair, Henry A.
Blair, Watson F.

Bodman, L. W.
Borden, William
Bowen, Joseph T.
Bradley, J. Harley
Brega, Charles W.
Brewster, Edward L.
Briggs, Clinton
Brooks, James C.
Brosseau, Z. P.
Buckingham, Clarence
Buckingham, Ebenezer
Bullen, George
Burnham, Daniel H.
Butler, Edward B.
Bush, William H.
Cable, Ransom R.
Carpenter, Augustus A.
Carrington, William T.
Carton, L. A.
Carter, Zina R.
Caton, Arthur J.
Chapin, Simeon B.
Chatfield-Taylor, Hobart C.
Clark, John M.
Clowry, Robert C.
Cobb, Walter F.
Coburn, Lewis L.
Cole, William O.
Comstock, William C.

Conkey, W. B.
Conover, Charles H.
Coolidge, Charles A.
Coonley, Avery
Corwith, Charles R.
Counselman, Charles
Crane, Charles R.
Crane, Richard T.
Crosby, Frederick W.
Cudahy, John
Cudahy, Michael
Dibblee, Henry
Dickinson, Charles
Dickinson, William
Dixon, Arthur
Dole, James H.
Donnelley, Thomas E.
Driver, Edward A.
Durand, Henry C.
Durkee, R. P. H.
Dwight, John H.
Eckels, James H.
Eckhart, Bernard A.
Eddy, Augustus N.
Eddy, Arthur I.
Egan, Wiley M.
Ellis, Mrs. A. M. H.
Fairbank, Nathaniel K.
Fargo, Livingston W.
Farr, Albert G.
Farwell, Granger
Farwell, John V., Jr.
Field, Marshall
Fisher, Lucius G.
Foreman, Edwin G.
Foreman, Oscar G.
Forgan, James B.
Frank, Henry L.
Fuller, William A.
Gage, Lyman J.

Geddes, Alexander
Getty, Henry H.
Giles, William A.
Gillette, E. W.
Glessner, J. George M.
Glessner, John J.
Gookin, Frederick W.
Green, Adolphus W.
Green, Augustus W.
Grey, Charles F.
Granger, Alfred H.
Griffin, Thomas A.
Gross, Samuel E.
Gurley, W. W.
Gunther, Charles F.
Hamill, Charles D.
Hamill, Ernest A.
Hamilton, David G.
Hannah, John S.
Harris, Norman W.
Hatley, John C.
Havemeyer, William A.
Head, Franklin H.
Heckman, Wallace
Henderson, Wilbur S.
Herrick, John J.
Hibbard, William G.
Hibbard, William G., Jr.
Higinbotham, H. N.
Holmes, Marshall F.
Houghteling, James L.
Hughitt, Marvin
Hulburd, Charles H.
Irwin, Charles D.
Isham, Edward S.
Jenkins, John E.
Jones, David B.
Jones, Thomas D.
Kammerer, Frank G.
Keep, Chauncey

Keith, Elbridge G.
Kennett, Francis J.
Kimball, W. W.
King, Francis
Kirk, Milton W.
Kohlsaatt, Herman H.
Kuppenheimer, L. B.
Lathrop, Bryan
Lafin, George H.
Lamson, Lorenzo J.
Lawson, Victor F.
Lefens, Thies
Leiter, Levi Z.
Lincoln, Robert T.
Linn, William R.
Logan, Frank G.
Lord, John B.
Lowden, Frank O.
Lowther, Thomas D.
Lynch, John A.
McCagg, Ezra B.
McConnell, Luther W.
McCormick, Cyrus H.
McCormick, Harold F.
McCormick, R. Hall
McCormick, Stanley
Macfarland, Henry J.
MacVeagh, Franklin
Mair, Charles A.
Manierre, George
Mandel, Emanuel
Miller, James A.
Mitchell, John J.
Morgan, F. W.
Moore, J. H.
Morton, Joy
Murdoch, Thomas
Nickerson, Roland C.
Orr, Arthur
Otis, Joseph E., Jr.

Palmer, Honore
Palmer, Potter
Palmer, Potter, Jr.
Peck, Ferd W.
Peabody, Francis B.
Perry, Isaac N.
Phelps, Erskine M.
Pike, Eugene S.
Porter, Henry H.
Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander H.
Rew, Henry C.
Robinson, John K.
Rogers, J. Gamble
Rogers, Joseph M.
Roloson, Robert W.
Ryerson, Martin A.
Schmitt, Anthony
Schneider, George
Schwab, Charles H.
Sears, Joseph
Seaverns, George A.
Selfridge, Harry G.
Seipp, William C.
Shaw, Howard Van D.
Sheldon, George W.
Shonts, Theodore P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Smith, George T.
Spalding, Jesse
Spoor, John A.
Sprague, Albert A.
Stevens, Charles A.
Teall E. M.

Towle, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, P. Anderson
Valentine, Edward
Van Inwagen, James
Vilas, Royal C.
Wacker, Charles H.
Walker, George C.
Walker, Mrs. J. M.
Walker, William B.
Walsh, John R.

Ward, Mrs. L. A. Coonley
Ward, A. Montgomery
Warner, Ezra J.
Weare, Portus B.
Webster, George H.
Willing, Henry J.
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wrenn, John H.
Young, Caryl
Young, Otto

Life Members

Life Members, upon the payment of one hundred dollars, have the privileges of annual members during their respective lives. All receipts from these memberships are invested, and the income only expended.

Adams, Joseph
Austin, Mrs. F. C.
Barber, Mrs. Helen
Bartholomay, Henry, Jr.
Billings, Frank
Blackman, Mrs. Edwin
Blackstone, Mrs. Isabella F.
Borland, Mrs. Harriet Blair
Bouton, N. S.
Brown, Sanger
Brown, William L.
Bryant, Mrs. Matilda M.
Burrows, D. W.
Butler, J. W.
Beidler, Augustus F.
Bodman, A. C.
Booth, Miss Mary E.
Braun, George P.
Bush, William H.
Callahan, James E.
Carpenter, W. O.
Chapin, Charles A.
Church, A. B.
Colvin, Miss Jessie
Conkling, Allan
Coolbaugh, Mrs. A. R.
Crabb, C. C.
Culver, Mrs. George N.
Davis, Lewis H.
Delano, F. A.

Dickinson, Albert
Dickinson, Miss M.
Dillman, Louis M.
Dunham, Mrs. M. V.
Ettinger, Charles D.
Ewing, Charles Hull
Fitz Simons, Charles
Fraley, James B.
Frankenthal, Lester E.
Garrett, T. Mauro
Gaylord, Edward L.
Gibbs, William B.
Goodkind, B. E.
Goodman, James B.
Gross, Alfred H.
Harding, Amos J.
Henderson, Howard
Hertle, Louis
Hibbard, William H. Jr.
Holmes, Frederick
Hughitt, Mrs. Marvin
Hull, Perry A.
Hutchinson, Mrs. B. P.
Isham, Mrs. Katharine Porter
Isham, Ralph
Judah, N. B.
Kesner, Jacob L.
Kirchberger, S. H.
Kirkwood, William
Lafin, Albert S.

Laffin, John P.
Lancaster, E. A.
Leland, E. F.
Lytton, Henry C.
McGenniss, Mrs. Charles
McLaury, Mrs. T. G.
McMullin, Frank R.
Mansure, E. L.
Mather, Alonzo C.
Mattheissen, E. A.
Mayer, Murray C.
Mead, Wilson L.
Morris, Edward
Nelson, Murry, Jr.
Norton, J. Henry
Orb, John A.
Papin, Mrs. K. R.
Pettibone, A. G.
Pope, Mrs. Charles B.
Porter, George French
Porter H. H., Jr.
Porter, James W.
Porter, Mrs. Julia F.
Reid, W. H.
Robertson, Miss Ina Law
Rogers, Miss Susan C.

Rosenwald, J.
Rudolph, Franklin
Ryerson, Mrs. Martin
Schmitt, Frank P.
Scott, Mrs. James W.
Seipp, Mrs. Catharine
Snow, Miss Helen E.
Sollitt, Oliver
Sprague, Otho S. A.
Stafford, John B.
Starkweather, Ralph E.
Stone, Mrs. H. O.
Studebaker, Clem
Talcott, William A.
Thompson, Leverett
Tilton, Mrs. L. J.
Uihlein, Edward G.
Vierling, Louis
Wallach, J. F.
Ware, J. H.
Watry, Nicholas
Watson, Miss Margaret S.
Weeks, Mrs. Anna R.
Weiss, John H.
Willing, Mrs. Henry J.

Annual Members

Annual Members pay ten dollars a year, and are entitled, with their families and visiting friends, to the privileges of exhibitions, lectures, library, etc.

Abbott, A. H.
Ackerman, William K.
Ackers, Thomas B.
Ackert, C. H.
Ackhoff, H. W.
Adams, Miss Helen F.
Adams W. P.
Adler, Mrs. Dankmar
Adolphus, Wolfe
Adsit, Charles C.
Affeld, C. E.
Agnew, John P.
Aldis, Arthur T.
Aldrich, W. H.
Allen, Benjamin
Allen, Mrs. Cora B.
Allen, C. L.
Allen, J.
Allerton, Mrs. S. W.
Allport, W. H.
Amberg, J. Ward
Ames, Franklin
Ames, Mrs. John C.
Anderson, J. N.
Andrews, C. F. E.
Andrews, Edward
Andrews, Mrs. J. W.
Anguish, B. D.
Annett, C. F.
Anthony, Walter M.

Antisdel, Albert
Armsby, J. K.
Armstrong, F. H.
Armstrong, Mrs. James J.
Arnold, Bion Joseph
Arnold, J. B.
Artingstall, Samuel
Ash, L. H.
Ashcraft, Edwin M.
Ashley, E. M.
Atwater, Walter Hull
Augur, W. W.
Austrian, Joseph
Auten, Aaron O.
Auten, Mrs. P. L.
Averell, Mrs. A. J.
Ayer, Benjamin F.

Baackes, Frank
Babcock, Mrs. Mary K.
Bachelder, E. A.
Bach, Emanuel
Bacon, D. H.
Bacon, Miss Florence K.
Bacon, George A.
Baer, Mrs. Anna W.
Bailey, E. P.
Bailey, E. W.
Bailey, Theodore P.
Baker, Alfred L.

- | | |
|----------------------------|-------------------------|
| Baker, Frank | Beardsley, C. B. |
| Baker, Samuel | Beaunisne, Albert G. |
| Baldwin, C. A. | Beauvais, E. A. |
| Baldwin, Jesse A. | Beck, Charles A. |
| Bancroft, Edgar A. | Beck, William C. |
| Bane, Oscar F. | Becker, A. W. |
| Banga, Henry | Beecher, Mrs. Jerome |
| Banks, A. F. | Beifield, Joseph |
| Banks, James M. | Belden, J. S. |
| Banning, Thomas A. | Belknap, A. L. |
| Barber, E. L. | Bellows, Mrs. K. H. |
| Barger, R. W. | Beman, S. S. |
| Barker, D. N. | Benedict, George H. |
| Barker, O. B. | Bennet, W. H. |
| Barnard, Frederick | Bennett, E. W. |
| Barney, C. W. | Bennett, Harry Fletcher |
| Barnhart, A. E. | Bennett, R. J. |
| Barnhart, Warren | Bent, George P. |
| Barnheisel, Mrs. Henrietta | Bensley, J. R. |
| Barnes, Frank G. | Benson, Mrs. Alvarado |
| Barr, J. M. | Bentley, Cyrus |
| Barrell, James | Berger, Paul E. |
| Barrett, Charles R. | Berry, C. De Peyster |
| Barrett, John F. | Besley, Charles H. |
| Barrett, M. L. | Best, William |
| Barth, L. L. | Bethea, S. H. |
| Bartlett, Frederic Clay | Beye, Miss Nellie C. |
| Bartlett, Josiah C. | Bines, Robert |
| Barton, E. M. | Bingham, S. H. |
| Barwell, John W. | Bird, A. C. |
| Bass, George | Bird, Harry Lewis |
| Bass, George E. | Birkhoff, George, Jr. |
| Bassett, C. W. | Bissell, R. M. |
| Batcheller, Webster | Blackman, W. L. |
| Bauer, Louis | Blackwelder, I. S. |
| Baumann, Gustave | Blair, Mrs. L. |
| Bausher, H. | Blair, Mrs. William |
| Bayley, Edwin F. | Blakely, Mrs. C. H. |
| Beach, Calvin B. | Blanchard, William |
| Beach, Myron H. | Blatchford, E. W. |

Bliss, A. H.	Boyles, Charles D.
Bliss, Frank T.	Boynton, C. W.
Bliss, Mrs. George H.	Boynton, Mrs. George H.
Blodgett, E. A.	Brabrook, Miss Lucy B.
Blomgren, O. N.	Brachvogel, Mrs. Christiana
Blount, F. M.	Bradbury, George L.
Blum, August	Bradford, Mrs. N. G., Jr.
Blunt, John E.	Bradley, Benjamin W.
Blye, Miss B.	Bradley, F. G.
Boak, Robert B.	Bradley, P. B.
Boal, C. T.	Bradwell, James B.
Bockius, I. A.	Brand, Rudolf
Bode, Frederick	Brand, Virgil M.
Bodwell, George F.	Brandt, George W.
Boericke, R. H.	Brauckman, George
Boesenberg, Henry H.	Bremner, D. F.
Boldenweck, William	Brennock, John
Boldenweck, William	Brigham, Edmund D.
Bolles, C. E.	Bright, O. T.
Bolton, James	Brink, Arthur P.
Bond, L. L.	Brittan, Arthur
Bond, Miss C. M.	Britton, Mrs. Harriet F.
Bond, Joseph	Brooks, Almon
Bonney, Charles C.	Brooks, E. W.
Booth, Alfred	Bromell, George D.
Booth, Ralph Harmon	Bromilow, B. C.
Booth, W. Vernon	Brosseau, A.
Borden, Gerald M.	Broughton, Mrs. J. W.
Borden, James U.	Brower, Daniel R.
Borden, John	Browne, Francis
Born, Moses	Brown, George F.
Bosch, Henry	Brown, Herman H.
Botsford, Mrs. Bennet B.	Brown, Isaac E.
Botsford, H.	Brown, John H.
Boulton, George D.	Brown, John
Bouton, C. B.	Brown, S. Lockwood
Bowen, Ira P.	Brown, W. Gray
Bowers, L. W.	Brown, W. H.
Bowie, James R.	Brown, Warren M.
Boyce, S. Leonard	Brownlie, R. S.

Bryan, Ben B.
Bryan, John C.
Bryant, George H.
Bryden, F. A.
Buck, S. E.
Buckingham, John
Buckingham, Miss May
Bull, Richard B.
Bull, William B.
Bullock, Mrs. C. C.
Burke, Robert E.
Burkhardt, H. S.
Bunge, William H.
Burgett, J. M. H.
Burley, A. H.
Burley, Clarence A.
Burley, F. E.
Burnet, Mrs. William H.
Burrows, W. F.
Burton, Le Grande
Burton, Mrs. Stiles
Bush, Mrs. William H.
Butler, Hermon B.
Butler, Walter
Butlin, T. G.
Buttolph, A. C.
Butz, Otto C.
Byram, A.

Cahill, Mrs. M.
Cahn, B. R.
Cahn, Mrs. Joseph
Cairnduff, W. H.
Callahan, Mrs. A. F.
Callender, Joseph E.
Camp, Arthur B.
Campbell, Mrs. G. C.
Campbell, John R.
Campbell, J. B.
Campbell, Mrs. Robert C.

Cannell, S. Wilmer
Cantrovitz, Harry S.
Card, Mrs. Catharine M.
Carmack, E. H.
Carman, G. N.
Carmichael, Mrs. G. S.
Carney, W. J.
Carpenter, A. A., Jr.
Carpenter, Dr. E. R.
Carpenter, Prof. Frederic Ives
Carpenter, John S.
Carpenter, M. J.
Carpenter, W. M.
Carroll, J. C.
Carse, David C.
Carter, George B.
Carter, Miss Helen L.
Carter, J. B.
Carter, Leslie
Carter, Lincoln J.
Caruthers, Mrs. Malcom
Cary, Eugene
Case, Charles H.
Case, J. E.
Case, Wm. W.
Casey, Edwin A.
Cashman, Father Thomas F.
Casselberry, Mrs. Wm. E.
Castle, C. H.
Catlin, George
Celley, Mrs. F. M.
Chadwick, Charles H.
Chadwick, Wm. H.
Chalmers, W. J.
Chamberlin, George B.
Chamberlin, T. C.
Chambers, Mrs. A. F.
Champlin, Mrs. G. W.
Chandler, F. R.
Chandler, H. H.

Chandler, Mrs. Josephine A.	Clissold, H. R.
Chandler, Joseph B.	Clover, Mrs. J. W.
Chandler, R. G.	Clow, William E.
Chandler, W. T.	Cobb, Dr. Joseph P.
Chancellor, Justus	Cochran, J. Lewis
Chanute, O.	Coe, Albert L.
Chapman, Mrs. J. D.	Coffin, C. H.
Chapman, James R.	Cohn, Daniel A.
Chappell, Charles H.	Colbert, Miss Mary Lee
Chappell, W. H.	Colby, John A.
Chard, Thomas S.	Cole, Mrs. Ella P.
Charles, Oscar	Cole, George N.
Charnley, James	Cole, John A.
Chase, Edward G.	Collins, Mrs. Wm. A.
Chattell, B. M.	Colvin, Miss Katharine
Cheesman, James	Colwell, T. M.
Cheney, Augustus J.	Conley, John W.
Cheney, C. E.	Connell, C. J.
Cheney, William W.	Conrad, Mrs. J. H.
Childs, Miss C. B.	Conway, E. S.
Childs, Frank Hall	Conway, Richard F.
Childs, R. A.	Cook, Alexander
Chisholm, S. S.	Cook, Ira B.
Chytraus, Axel	Cooke, George D.
Clark, Alison E.	Coonley, John Stuart
Clark, Charles W.	Cooper, John S.
Clark, E. A. S.	Cooper, L. C.
Clark, Edward G.	Corbin, C. R.
Clark, George M.	Corcoran, M. J.
Clark, Jonathan	Corneau, D. E.
Clark, Melville	Corwin, Arthur M.
Clark, Miss Matilda	Cotsworth, Albert
Clark, Miss Mary A.	Cowan, Miss Minnie R.
Clark, M. J.	Cowan, W. P.
Clark, Mrs. R. P.	Cox, Eugene R.
Clarke, C. M.	Cox, R. W.
Clarke, W. E.	Coy, Mrs. Irus
Cleveland, Charles B.	Coyne, F. E.
Cleveland, F. W.	Cramer, Frank
Clifford, Judge R. W.	Crandall, S. W.

Cratty, Thomas
Crawford, Henry
Crighton, James
Crilly, D. F.
Critchell, R. S.
Crooker, Mrs. W. W.
Crosby, William Howard
Crouse, J. N.
Crowe, Mrs. P.
Culver, Mrs. C. E.
Culver, Miss Helen
Cummings, E. A.
Cummins, Joseph
Currier, Charles L.
Curtis, D. H.
Curtis, Dr. Lester
Curtis, John F. L.
Curtiss, C. C.
Curtiss, Henry
Cushing, E. T.
Custer, J. R.

Danaher, Mrs. C. D.
Danforth, Dr. I. N.
Daniels, Charles
Daniels, E. F.
Darling, Mrs. Adeline
Dau, J. J.
Daube, M. Jacob
David, Dr. C. A.
Davidson, W. A.
Davis, Andrew
Davis, Dr. Charles Gilbert
Davis, Edward H.
Davis, Mrs. George R.
Day, Albert M.
Day, Chapin A.
Dean, John E.
Dean, M. A.
Dean, M. C.

Dean, Thaddeus
Dean, William W.
Dearlove, George M.
DeClercq, George E. W.
Deering, William
Defebaugh, J. E.
Defrees, Joseph H.
Delaney, Daniel
Demmler, K.
Dennis, Charles S.
Dent, Thomas
Derby, W. M., Jr.
de Puy, Clarence E.
Devoe, Frederick W.
Devore, John A.
Deutsch, Joseph
Dewar, Alexander L.
Dewes, F. J.
Dewey, A. B.
Dewey, Mrs. C. P.
Dewey, Mrs. Nancy
de Windt, H. A.
Dexter, G. W.
Dezendorf, James D.
Dick, A. B.
Dick, Herman Ernest
Dickason, L. T.
Dicker, Edward A.
Dickerman, F. W.
Dickinson, Frederick
Dickinson, John W.
Dickinson, Nathan
Dickinson, William
Dickson, H. M.
Dodge, G. E. P.
Dodge, O. D.
Donaldson, Henry H.
Donald, Francis C.
Donahue, M. A.
Donnelley, Mrs. R. R.

Donnelley, R. H.
Donnelly, T. N.
Donnersberger, Joseph
Doty, L. R.
Doud, L. B.
Douglass, W. A.
Dougherty, Charles L.
Dow, William C.
Downs, C. S.
Downs, J. Edward
Downs, Myron D.
Drake, Mrs. John B.
Drake, L. J.
Drake, Tracy
Dray, Mrs. Walter S.
Drew, Charles W.
Dreyfus, Jacob
Dudley, Miss Gertrude
Dudley, Henry W.
Dudley, W. W.
Dummer, W. F.
Duncanson, Herbert W.
Dunbar, George B.
Duncan, John A.
Dunlop, Alexander
Dunn, F. K.
Dunn, Winfield P.
Dupee, Charles R.
Dupee, John, Jr.
Durand, Elliott
Durand, Miss F. E.
Durgin, John C.
Durphy, Charles H.
Dwight, Mrs. C. F.
Dyniewicz, W.
Dyer, Mrs. E. C.

Earling, P. R.
Eaton, W. T.
Eddy, Devotion C.

Edgerly, Risley
Edmunds, A.
Edwards, J. F.
Edwards, E. P.
Edwards, J. A.
Egan, Charles W.
Eggert, A. E.
Eisendrath, Miss Helen
Eisendrath, Joseph N.
Eisendrath, W. N.
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Elmendorf, William A.
Elmore, W. O.
Ellbogen, Max
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English, W. J.
Erhart, George A.
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Estabrook, Henry D.
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Ewing, W. G.

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Fleming, T. R.
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Frankenthal, E.
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Judson, Harry Pratt
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Karpen, S.
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Kraus, Adolph
Krause, John M.
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Kuhlmey, Albert
Kuppenheimer, Jonas
Kurz, Adolph
Kurz, Louis

Lackner, Francis
Lafin, Louis E.
Laing, John R.
Lake, Richard C.
Lamb, F. H.
Lamson, S. Warren
Lane, Albert G.

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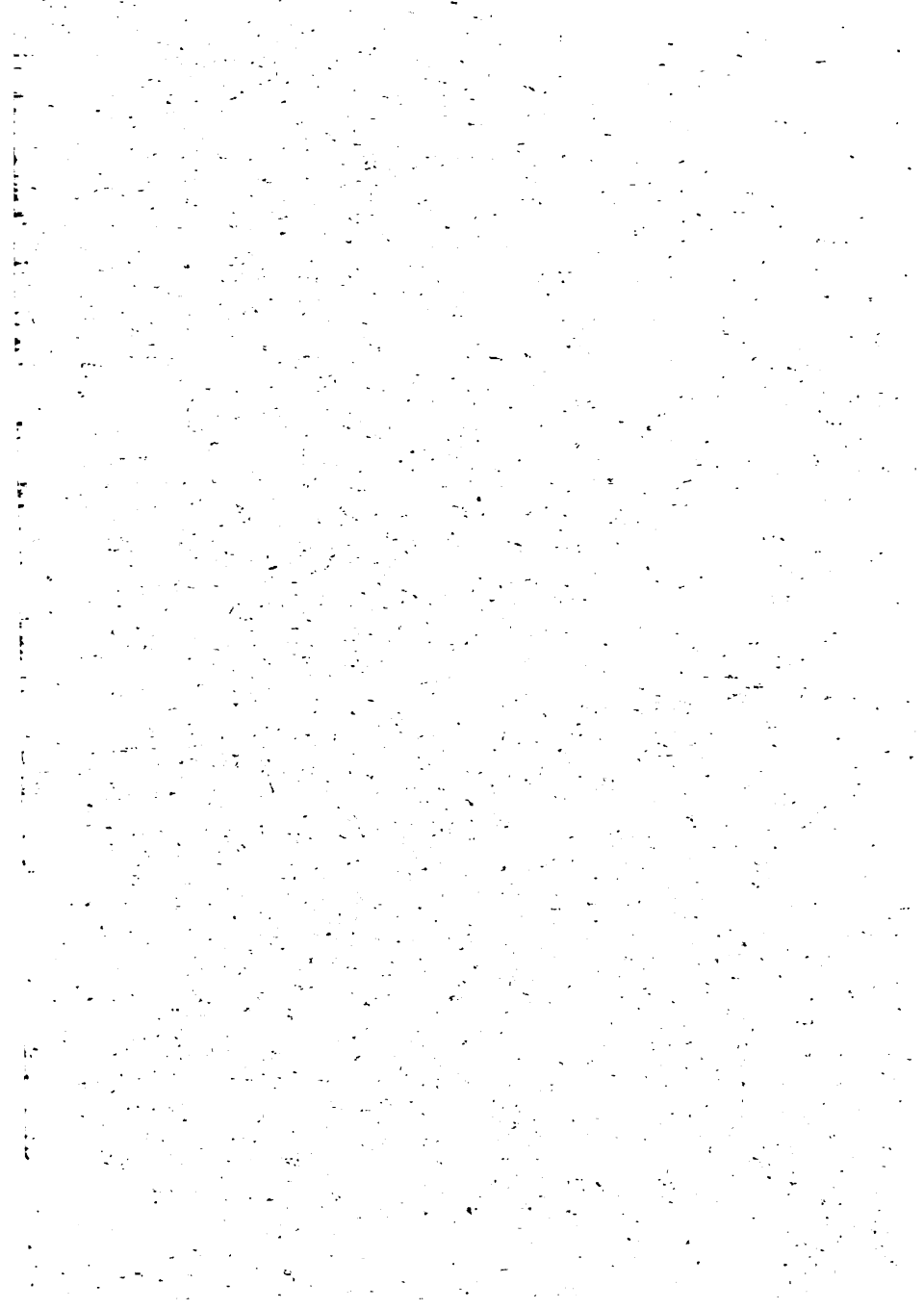
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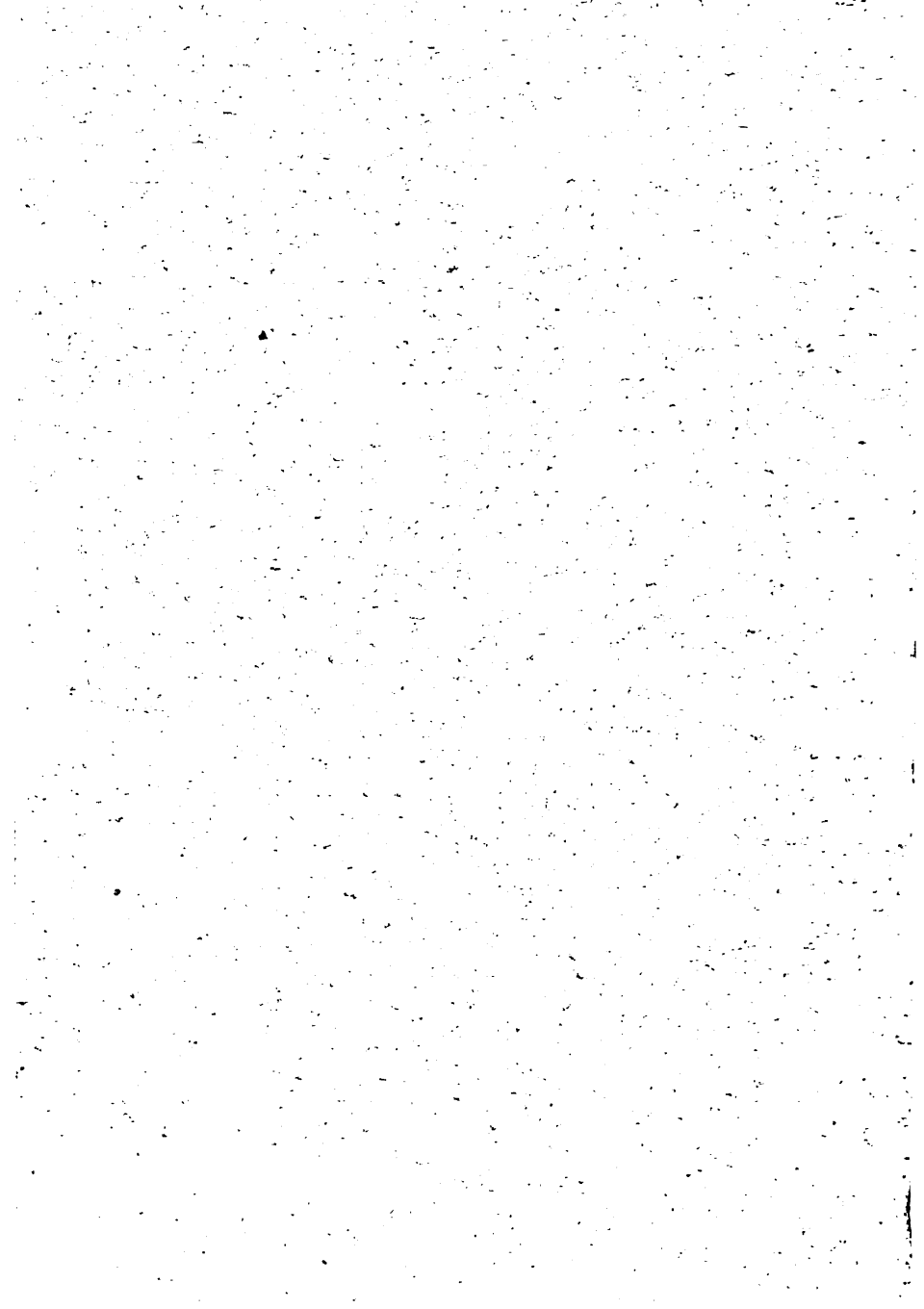
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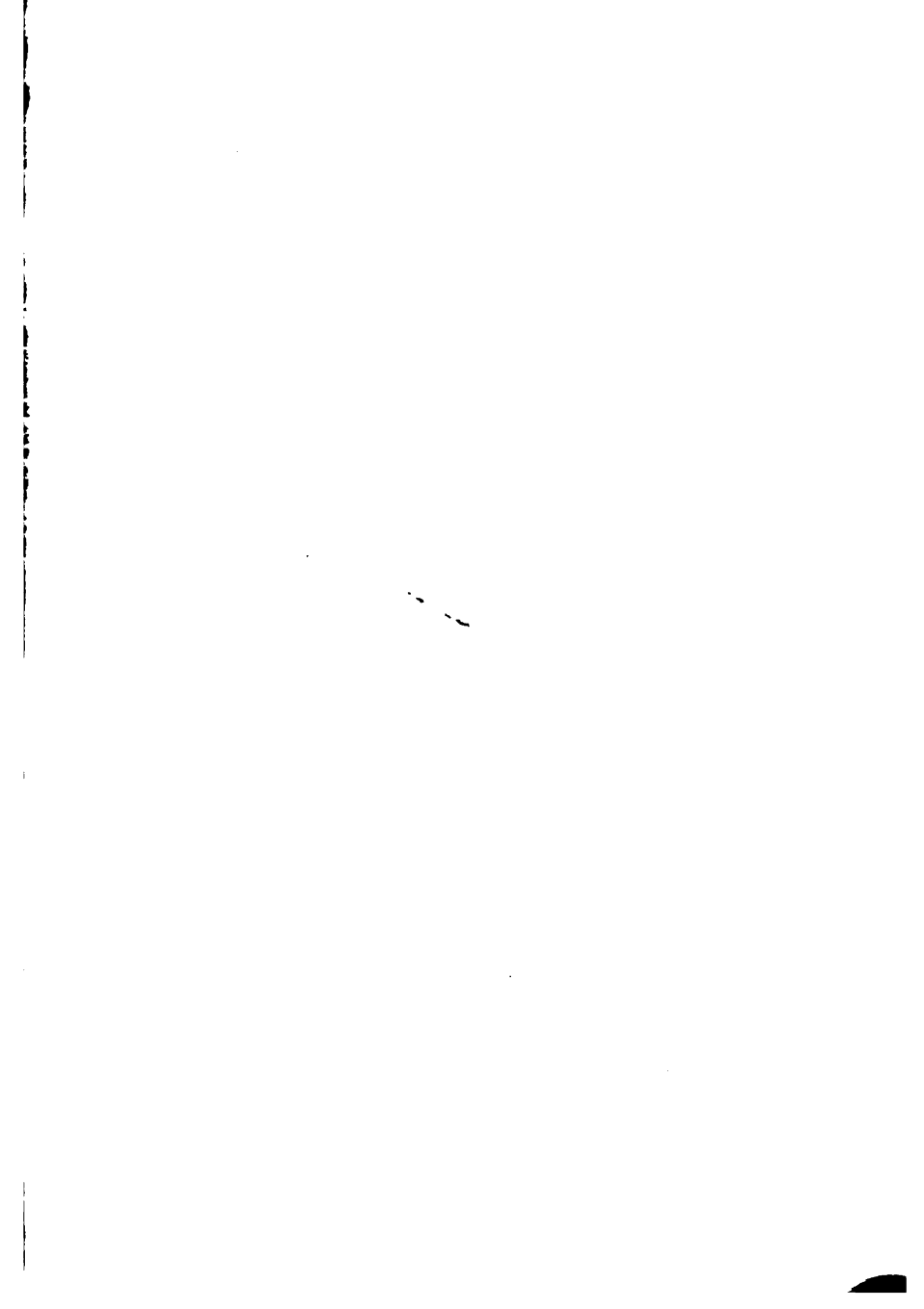
THE ART INSTITUTE OF CHICAGO

TWENTY - THIRD
ANNUAL REPORT



JUNE 1, 1901 — JUNE 1, 1902

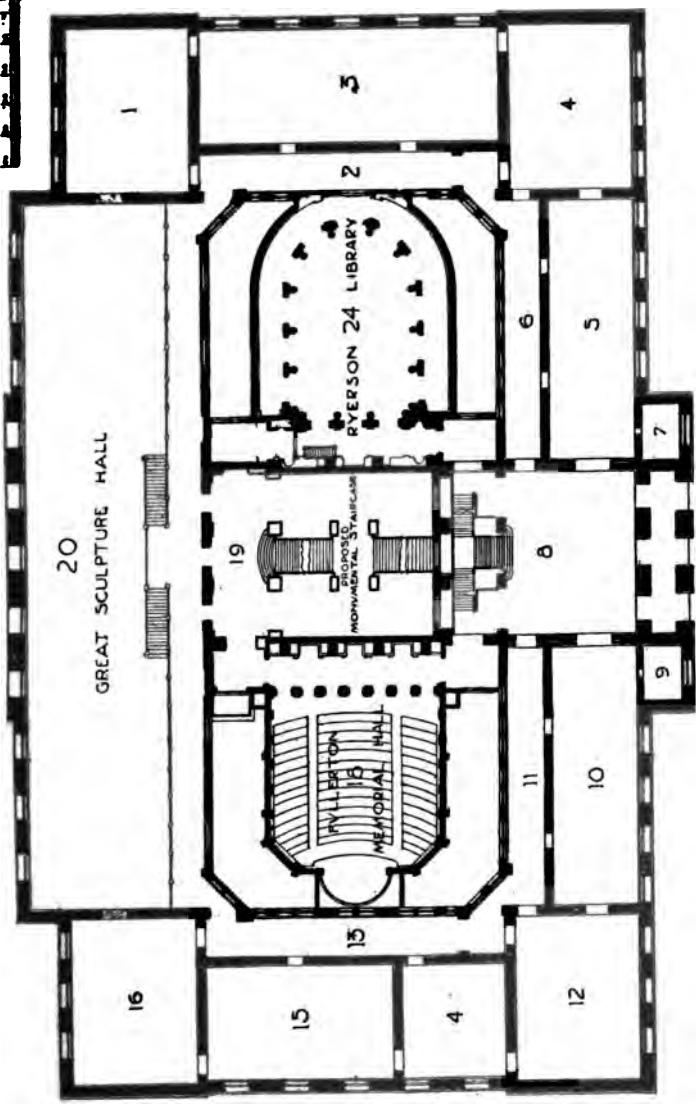




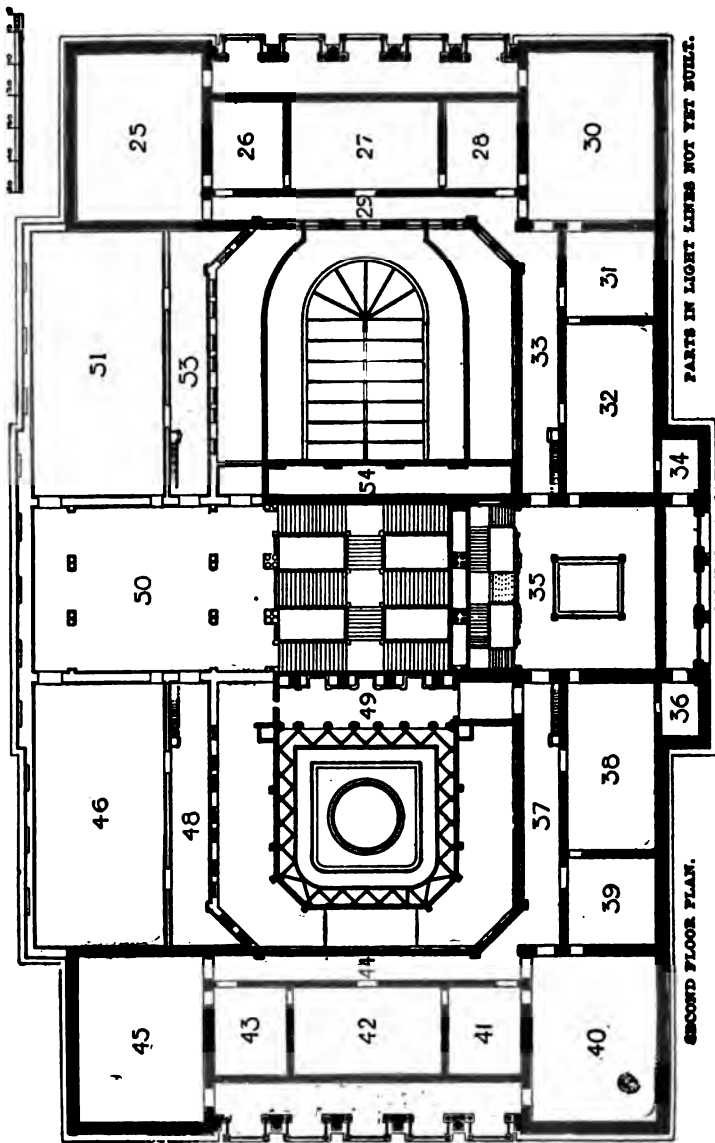


THE ART INSTITUTE.
LAKE FRONT. OPPOSITE ADAMS STREET, CHICAGO.

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FIRST-FLOOR PLAN.



PARTS IN LIGHT LINES NOT YET BUILT.

SECOND FLOOR PLAN.

THE ART INSTITUTE OF CHICAGO

Incorporated May 24, 1879

TWENTY - THIRD ANNUAL REPORT OF THE TRUSTEES

FOR THE YEAR ENDING
JUNE FIRST, MDCCCII

WITH REPORTS OF THE DIRECTOR, TREASURER, AND
LIBRARIAN, CATALOGUE OF MEMBERS, LIST
OF GIFTS, ETC., TOGETHER WITH
THE BY-LAWS



CHICAGO

1902



The Institute.

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1902 - 1903

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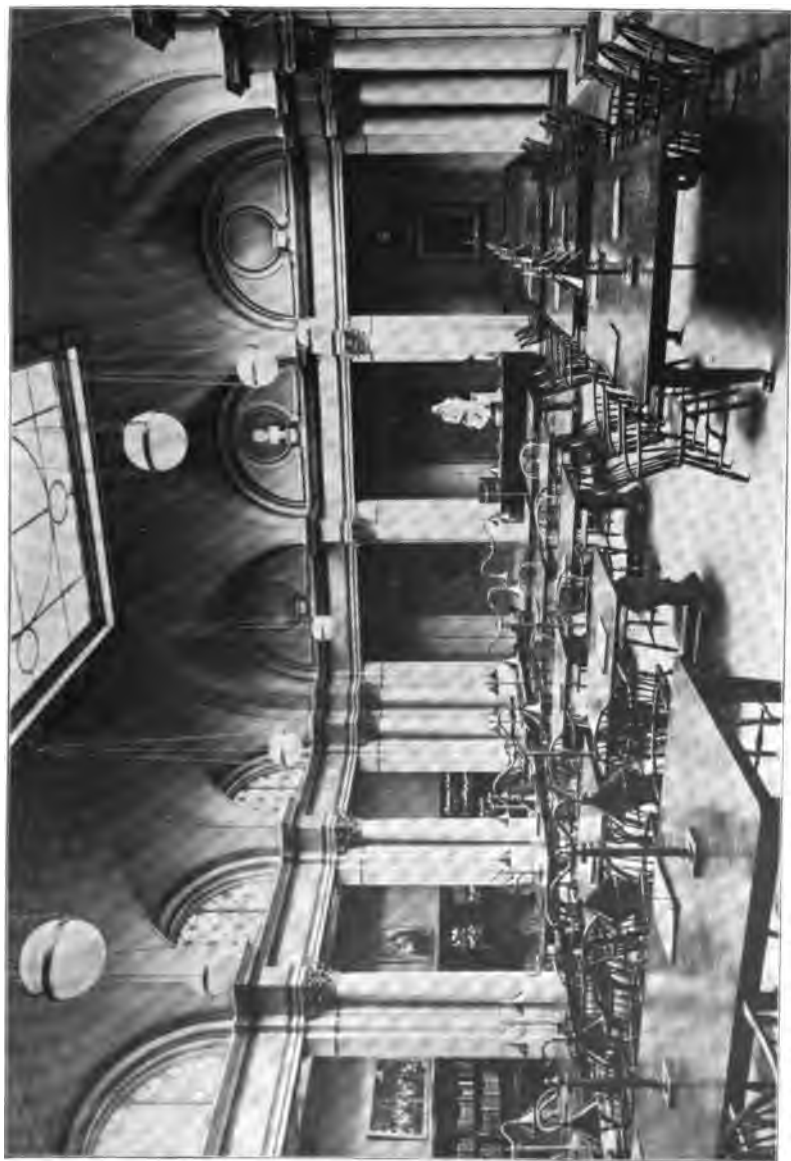
THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing, Normal Instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Upon the payment of one hundred dollars Annual Members become Life Members and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the reference library upon art.



RYERSON LIBRARY (LOOKING SOUTH) — 1902.



RYERSON LIBRARY (LOOKING NORTH) — 1902.

Twenty-third Annual Report of the Trustees

Chicago, June 3, 1902.

To the Governing Members of the Art Institute of Chicago:

We again record a year of prosperity and progress. At the time of the last Annual Report work had been resumed upon the Ryerson Library and the building was approaching completion; an offer had been received from Mr and Mrs. Nickerson to decorate and occupy with collections the corridor adjacent to the galleries bearing their name; the foundations of the east wing and of the centre of the building had been put in and plans were entertained of building the great Sculpture Hall.

The Ryerson Library was completed, and opened upon Saturday, October 26, 1901, by an afternoon reception attended by many friends of the Art Institute and the librarians and other officers of sister institutions. This beautiful library building is one of the most important and valuable gifts ever received by the institution, a credit alike to the donor and to the Art Institute. The accompanying plan and interior view of the Library give a clear idea of its arrangement and appearance.

The generous offer of Mr. and Mrs. Nickerson to decorate the north corridor (Room 44) was promptly accepted, and it was determined by the Trustees at the same time to make similar improvements in the connecting corridor

(Room 37). The work was executed in the summer and autumn of 1901 and opened to the public October 26, at the same time with the Ryerson Library. The floor is of ornamental mosaic, the wainscoting of black marble and the decoration in tones of green. The east and west range is occupied by the framed engravings and water colors of the Nickerson Collection. By this change the north wing is not only made more thoroughly fireproof, but is much dignified and improved. Arrangements have been made to fit up similarly, with mosaic and marble, the Munger Gallery (Room 40) so as to make it worthy of the fine collection by which it is occupied. The work is already under contract and will be actually executed probably in August and September. When this is completed, the whole north wing of the second floor will be in its ultimate condition, except rooms 43 and 45, the galleries now occupied by the Antiquarian Collection of textiles and decorative objects. It is highly desirable to finish and decorate the south wing in the same manner. The cost will probably be not far from \$50,000.00.

The foundations of piling and stone of the great Sculpture Hall forming the east side of the building (see plans of main floor, Room 20) and of the centre of the building were put in during the summer of 1900, at a cost of about \$35,000.00. After somewhat more than a year of suspension, the superstructure has been put under contract and the work is now actively progressing. The walls have reached about the top of the windows. It is not the intention, however, to complete the building, but to roof it in at the top of the first floor, thus enclosing the sculpture gallery, which will be a room of magnificent dimensions, 220



PROPOSED MONUMENTAL STAIRCASE AND DOME.



ft. long, 60 ft. wide and 34 ft. high. In this gallery will be installed the great architectural casts of the French Historic Collection, so long kept in storage for want of room, and the other large casts in the collection. The fund for the present work has been raised by subscription and now amounts to \$65,000.00, but money has not yet been found for building the picture galleries above the Sculpture Hall and for facing the east side of the building with stone, which together will cost probably \$100,000.00. The central monumental staircase and dome remain also to be built and are estimated at \$100,000.00 or upwards.

The additions to the collection this year have been neither numerous nor important. The most valuable have been the objects presented through the Society of the Antiquarians, and a collection of antique glass and Egyptian objects presented by Mr. Joseph Rosenbaum.

Through the liberality of Mr. Norman W. Harris, to whom we are indebted for former gifts and benefits, a prize is established which will aid essentially in giving importance to the annual American exhibition. - This prize, \$500.00 in amount, is to be awarded under the direction of the standing Art Committee of the Art Institute to the author of the best painting in the exhibition by an American artist, painted within two years preceding the exhibition.

The exhibition for this autumn is farther encouraged by the promise of the Art Committee of the Union League Club of Chicago to buy pictures from the exhibition for the permanent collection of the Club to the value of \$2,000.00, provided pictures suitable in the judgment of the Committee shall be found.

With regard to memberships, there has been an increase in the number of annual and life members. The record at present stands:—

Honorary members	13—the same as last year
Governing members	247—the same as last year
Annual members	2,196—a gain of 112
Life members	157—a gain of 47
Total	2,613—a gain of 159

A total of 471 new annual members has been received during the year, but 359 have dropped out, or been transferred to other forms of membership.

The total receipts from members, including \$1,509.00 from club memberships, and \$775.83 interest from life membership funds, have been \$38,250.03, against \$32,052.69 last year, a gain of \$6,197.34. The club memberships mentioned above are those of the architectural and photographic clubs, which occupy rooms in our building.

The governing membership is limited to 250, in whom are vested the property and government of the institution. They are elected by the Trustees upon the unanimous recommendation of the Executive Committee. It is our effort to admit to this responsible body only persons qualified for such a trust, and possessing the confidence of the public.

During the past year five governing members have died, as follows:—

Durand, Henry C.
Dole, James H.
Palmer, Potter.

Hannah, John S.
Isham, Edward.

The following persons have been elected, and have qualified:

Barton, Enos M.
Bartlett, Frederick C.
Keyes, R. A.
Ripley, E. P.
Mandel, Leon.

Chalmers, Wm. J.
Rosenbaum, Joseph.
Goodman, Wm. O.
Allerton, Robert H.

and there are now 247 governing members.

The exhibitions have been held as usual. The galleries have been open every day, 202 pay days, and 163 free days. The total attendance of visitors has been 680,513, exceeding that of last year by 27,038.

The following record of receipts and expenditures will show how the institution has been maintained during the past year. The accounts are kept under three departments, the museum, the school, and the library. For the year ending June 1, 1902, the receipts in the museum department, from memberships, door fees, catalogue sales, etc., have been \$47,469.94, while the operating expenses of the museum, including the care of the building and collection, and the cost of current exhibitions have been \$58,546.25, a deficit of \$11,076.31. The receipts are greater than those of last year by \$11,307.17, but the expenses have increased by a still greater amount, \$15,425.06.

The school receipts were \$52,266.25, and the expenses \$48,116.84, a favorable balance of \$4,149.41.

It should be explained that by a change in accounting in the school department the June salaries are carried to next year's account so that in making a comparison with the year preceding or following the school expenses of this year should be increased to \$50,637.48 and the favorable balance reduced to \$1,628.77.

The library receipts were \$740.38 and the expenditure \$2,999.76. But there must be added to the actual expenditure of the institution the sum of \$831.05 paid for interest on debt, and \$962.57 upon accessions and furniture. On the other hand, we have received cash subscriptions to the amount of \$3,000.00. Including these the account stands:

Total expense of museum, school, and library.....	\$109,662.85
Total receipts	100,476.57
Deficit	\$9,186.28

It will be seen that the school has somewhat more than maintained itself by earnings from tuition fees. The support of the museum is derived from membership dues, admission fees and catalogue sales, and the deficit is made up by private subscription. The deficit could now be paid from the principal of unconditioned gifts, or from the income of funds not positively restricted, but we prefer if possible to keep such funds intact and apply them to special uses.

The final settlement of the estate of Mrs. Catherine M. White (widow of Hugh A. White) who died June 1, 1899, of which the Art Institute is residuary legatee, may be expected soon. The property is in real estate, of good character, and the amount ultimately realized by the Art Institute will probably reach \$150,000.00.

The Trustees have received during the year from the executors of the will of Mrs. Frances B. Ogden, (widow of Mahlon D. Ogden) who died December 5, 1900, \$4,874.67, being the full amount of her legacy of \$5,000.00 less

\$125.33, the inheritance tax. This bequest was subject to the life interest of a daughter, Mary Ogden Strong, who died December 3, 1901.

The Trustees have also received from the estate of Huntington W. Jackson, \$1,000.00, the full amount of his legacy.

It was mentioned in the report of last year that Mrs. Maria Sheldon Scammon, who died April 8, 1901, had given to the Art Institute by her will a valuable tract of land at the northeast corner of Monroe Avenue and the Midway Plaisance in Chicago. The will directed that this land should be sold, the proceeds invested, and the net income be used under the direction of the Trustees of the Art Institute in providing courses of lectures.

A sale of the land thus bequeathed has been effected, subject to the approval of the Governing Members, for \$38,000.00 and the income of the proceeds, presumably upwards of \$1,500.00 a year, will soon become available for the proposed lecture courses.

The will prescribes that these lectures shall be upon the history, theory, and practice of the fine arts (meaning thereby the graphic and plastic arts), and at the discretion of the Trustees a portion of the fund may be expended upon the publication of said lectures, such lectures to be primarily for the benefit of the students of the Art Institute, and secondarily for members and other persons. The bequest is not to be merged in the professorships of the Art Institute nor to be applied to the benefit of teachers or lecturers holding regular positions in the Art Institute, and in selecting lecturers preference is to be

given to persons of distinction or authority on the subject of which they lecture. The fund is to be called "The Maria Sheldon Scammon Endowment," and the lectures are to be known as "The Scammon Lectures."

The only general endowment fund is that derived from life memberships, amounting to \$22,300.00. The total of the endowment funds now in the actual possession of the Art Institute is \$137,378.41. Of this sum \$9,500.00 is restricted to scholarships for students, \$2,000.00 to a prize fund for pictures, and \$70,141.24 (The Stickney fund) is for the purchase of pictures, or "the general purposes of the Art Institute." The proceeds of this last fund have been in fact strictly applied to the purchase of pictures. This leaves only \$55,737.17 wholly unrestricted, of which \$22,300.00 is the endowment strictly so-called, mentioned above, and \$33,437.17 the proceeds of unrestricted bequests not yet applied.

A bill has been introduced into Congress and has already passed the House of Representatives, ordering the reimbursement of money paid by charitable and educational institutions under the inheritance tax law. If this bill becomes law, the Art Institute will recover \$1,250.00 paid upon the bequest of T. B. Blackstone.

In our report of 1901 mention was made of an Act of the Illinois State Legislature passed in May, 1901, conveying to the South Park Commissioners the new-made land on the lake shore, bounded north by Monroe St., south by Jackson Boulevard, east by the breakwater and west by the Illinois Central tracks. This Act contained provisions for the construction upon this tract of museum and exposition

buildings, and was regarded as favorable to the projects of the Art Institute for extending eastward over the Illinois Central tracks. It appeared later that, while the bill was regularly passed by the Senate and House of Representatives, the copy sent to the Governor and signed by him, omitted the paragraphs relating to museum buildings and concerning the Art Institute. The whole Act therefore is invalid. We expect, however, to be able to carry out our proposed extensions when they become necessary.

For several years the Art Institute has taken charge of the square of land immediately south of our building, which has been neglected by the City and does not fall within the jurisdiction of the South Park Commissioners. The tract to the north between our grounds and the temporary post-office building (now called Grant Park) has been an injury to us, not only because of its unsightly appearance, but because of the loose dust blown from it into our building. It is with great pleasure, therefore, that we record that a liberal fund for the improvement of this tract has been raised by subscription from the opposite property owners on Michigan Avenue, and the work of converting it into an ornamental park, grassed and planted with trees, is far advanced. It is the ultimate intention to surround the Art Institute, north, south and west, at a distance of about forty feet with an architectural terrace, that is, a low wall of cut stone with balustrade and statues, which shall form a pedestal for the building. A formal treatment of the grounds immediately adjacent would best comport with this arrangement.

By the death of Mr. James H. Dole, February 17, 1902, a member was removed from the Board of Trustees who is

inseparably associated with the history of the Institute. Mr. Dole has been an active member of the Board from its original organization, a period of twenty-three years, and during the greater part of this time he has acted as Auditor, been a member of the Executive Committee and the standing Art Committee, and held the office of Vice President. The record shows that he has attended more Trustee meetings than any other member of the Board. At a meeting held February 20, 1902, the following resolutions were unanimously passed:

"The Trustees of the Art Institute have learned with deep regret of the death of their late associate, James H. Dole, and desire to express their high appreciation of the long and valuable services rendered by him to the Art Institute of Chicago.

"When the Art Institute was organized, May twenty-four, Eighteen hundred and seventy-nine, Mr. Dole as Chairman of the Committee in charge of the Annual Art Exhibitions held by the Inter-State Industrial Exposition and as President of the Academy of Design, was exerting a wide influence for the encouragement of the fine arts in Chicago. He took an active part in the organization of the Art Institute, and has served ever since as Trustee and member of the Executive and Art Committees. Since Eighteen hundred and ninety-one he has been its Vice President. His deep interest in the welfare of the Art Institute has been attested by his almost daily devotion to its affairs. In his death the Trustees lose a most faithful associate, a loyal and devoted friend and the public a valuable citizen."

At a meeting held April 10, 1902, Martin A. Ryerson was elected Vice President.

A welcome memorial of our former associate, Mr. Charles W. Fullerton, has been received in the form of an oil portrait of him painted by Mr. Frederick W. Freer, presented by Miss Martha S. Hill, which will be installed in the entrance or one of the alcoves of the Fullerton Memorial Hall.

In conclusion the Trustees call attention to the fact that it is the necessary growth of the institution which constantly taxes our resources. If we could stand still, the income would very soon equal the expense. But the work constantly expands, and no friend of the Institute would have it otherwise. During the past twenty years we have had important building enterprises in progress every year but five. Fullerton Memorial Hall and the Ryerson Library have added immensely to the usefulness of the institution, but at the same time they have increased the cost of maintenance by perhaps \$5,000.00 a year, and a similar result must follow the opening of the new wing now building.

We may hope the bequests now becoming available will reduce our deficits in the coming years, but we shall certainly need the support and co-operation of all our friends. In justification of the active policy which we are pursuing we appeal to the remarkable success of the Art Institute as a popular art institution. The number of visitors to our collections, of students in our school and of persons con-

sulting our library far exceeds that in any similar institution in the country.

Charles L. Hutchinson, Prest.
Martin A. Ryerson, Vice-
Prest.

Samuel M. Nickerson
William T. Baker
Adolphus C. Bartlett
John J. Mitchell
Albert A. Sprague
Samuel E. Barrett
Chauncey J. Blair
Stanley McCormick

Lawrence E. McGann,
City Comptroller (Ex-Officio)

Henry H. Getty
Marshall Field
Charles D. Hamill
Charles A. Coolidge
Edward E. Ayer
John C. Black
John J. Glessner
Bryan Lathrop
R. Hall McCormick
Clarence Buckingham

Carter H. Harrison,
Mayor (Ex-Officio)

Trustees.

REPORT OF THE TREASURER

Report of the Treasurer

From June 1, 1901, to June 1, 1902.

CASH RECEIVED.

Museum Account—

Governing Members' Fees.....	\$ 900.00	
Governing Members' Dues.....	5,575.00	
Annual Members' Dues.....	22,809.00	
Life Membership Income.....	775.83	
Governing Life Income Account.....	169.98	
Admission Fees	9,508.50	
Catalogue Sales	8,194.65	
Field Estate Donation.....	8,000.00	
Sundry Receipts	1,541.98	\$47,469.94

Blackstone Fund	23,284.28
Sculpture Hall Account.....	88,859.90
Ryerson Library Account.....	26,780.19
Bills Payable Account.....	33,327.47
Picture Sale Account	14,817.00
Stickney Fund Account	6,941.24
Stickney Fund Income Account.....	3,882.86
Chicago Woman's Club Scholarship.....	1,500.00
Friday Club Scholarship	2,000.00
Munger Gallery Fund.....	4,288.85
Nickerson Gallery Fund.....	2,500.00
Scammon Fund	1,399.61
Ogden Fund	4,874.67
Adams Fund	154.48
Adams Fund Income	45.52
Jackson Fund	991.50
Accession Account	204.89
Library Account	740.00
Life Membership Account	7,800.00
Governing Life Membership Account.....	3,900.00
Cahn Prize Income Account	145.56

School Account—

Tuition Fees:

Life Classes	9,884.44
Antique Classes	17,190.64
Modelling Classes	1,022.72
Designing Classes	5,651.50
Architecture Classes	2,079.50
Evening Classes	5,424.95
Normal Classes	1,072.50
Saturday Juvenile Classes.....	4,749.40
Saturday Ceramic Classes	488.25
Saturday Normal Classes	407.00
French Classes	168.00
Basket Weaving Classes	41.10
Locker Fees	992.00
Summer School	2,502.00
Winnetka Extension	308.20
Sundry Receipts	336.06
	52,266.25

\$276,674.09

Report of the Treasurer

From June 1, 1901, to June 1, 1902.

CASH DISBURSEMENTS.

Museum Account—

Salaries and Services	\$24,116.11	
Hardware, Steam Fitting, Lumber, etc.....	1,809.10	
Heat and Light	4,770.08	
Postage, Stationery, etc.....	2,790.08	
Printing, etc.	3,495.43	
Musicals, Lectures, etc.....	1,920.55	
Insurance and Watch Service.....	3,381.77	
Interest	881.05	
Telephone Service	177.50	
Street and Lawn	970.52	
Uniforms, Furniture and Fittings.....	869.58	
Repairs	829.91	
Exhibitions	11,974.35	
Sundry Expenditures	1,160.26	\$58,546.25

Blackstone Fund	23,284.28
Sculpture Hall Account.....	25,401.91
Ryerson Library Account.....	27,908.38
Bills Payable	20,918.47
Picture Sale Account	14,817.00
Stickney Fund Account	6,941.24
Stickney Fund Income Account.....	3,630.84
Chicago Woman's Club Scholarship.....	1,500.00
Friday Club Scholarship Account.....	2,000.00
Munger Gallery Fund	3,545.00
Nickerson Gallery Fund	2,500.00
Scammon Fund	1,789.20
Ogden Fund	5,000.00
Jackson Fund Income	59.08
Adams Fund Income	45.52
White Estate	27.75
Accession Account	276.99
Library Account	2,999.76
Life Membership Account	7,800.00
Governing Life Membership Account.....	3,900.00
Cahn Prize Income Account	145.56
Ogden Fund Income	151.80
Building Account	877.25

School Account—

Salaries and Services	34,166.22	
Models, Still Life, etc.....	4,231.19	
Lumber, Steam Fitting and Repairs.....	1,446.18	
Postage and Office Supplies.....	827.44	
Heat and Light	2,284.27	
Lecture and Exhibition Expenses.....	448.87	
Refunded Tuition	678.40	
Armour Institute	481.16	
Printing	833.29	
Casts, Furniture and Fittings.....	1,819.32	
Rowe Scholarship	800.00	
Sundry Expenditures	1,483.50	48,116.84
Deficit June 1, 1901.....		1,178.45
Balance May 31, 1902		18,050.00

\$276,674.09

ERNEST A. HAMILL,
Treasurer.

Art Institute of Chicago

Report of the Director

Chicago, June 5, 1902.

To the Board of Trustees of the Art Institute of Chicago:

By far the most important event of the year, as regards administration, has been the opening of the Ryerson Library with the changes incident to it. The library was founded in 1879 by imposing a fee of two dollars upon every student entering the school to be expended for the purchase of books. The first books actually bought were Charles Blanc's "Grammar of Painting," Sir Joshua Reynolds' "Discourses," and Sir Charles Bell's "Anatomy of Expression." It was about five years before the number of volumes reached two hundred. Gifts of books and money were received, and the collection gradually increased until (about 1888) a room was set apart for it, and the Director's secretary received the title of Librarian. There has never been any regular source of income except the entrance fees of students, amounting last year to \$738.00. This has been expended for subscriptions to periodicals, binding and repairs of books, library fittings and occasional small purchases of books. Meanwhile, the books have been catalogued and systematically cared for and have increased to the number of about 2,700, but until the new building was opened, not a dollar had ever been charged specifically to the administration of the library. With the opening of

the spacious and beautiful Ryerson Library a new regime of necessity is inaugurated. Our library becomes practically a free public library and is brought into immediate comparison with other similar institutions in the city. Miss J. L. Forrester, who, like most of our officials, has fulfilled many offices in the institution, is detached as far as necessary from other duties and is made full Librarian. Her long experience, special studies, and general attainments, make her an efficient and accomplished officer. The Librarian's Report gives farther particulars. The added expense on account of the library, including heat, light, care, salaries, etc., is about \$3,000.00 a year. Few libraries are more thoroughly and agreeably administered, or at less expense. The patronage of the library is most gratifying. The number of persons drawing or consulting books during the first seven months, November to May inclusive, was 24,946 or over 3,500 a month. This approaches the number of consulting visitors of some of the great libraries of the city, and shows that every book in the library is consulted on an average twelve or fifteen times a year.

Room 16, formerly used as a library, has reverted to use as an exhibition room, and has been occupied partly by paintings and partly by the Getty collection of musical instruments. It is, however, not a good exhibition room for paintings.

During the year, the small room (No. 34) opening from the gallery of Old Masters, has been fitted up at the expense of the Trustees with appropriate furniture, carpet, etc., for a Trustees' Room. A small extension, 35 by 70 ft., in the rear of the museum building and north of the school rooms, was completed last autumn for carpenter shop, plaster shop

and store-room. Room 102 of the basement was floored with cement tile and otherwise refitted, and was changed from a lunch-room to a class-room. Rooms 99 and 100 (store-rooms) were thrown together and made into a lunch-room. The school entrance was changed and now passes under the Ryerson Library. A fine class-room used by the department of Decorative Design was established in the basement of the Library, but this is now darkened by the rising walls of the new Sculpture Hall and must be abandoned.

Scarcely any change has been made in the installation of the collection. The want of space for the hanging of pictures has continued to be severely felt, and during much of the year important paintings have been retired to the store-rooms. The completion of the great Sculpture Hall will relieve at once the pressure in the sculpture department, and certain galleries on the main floor of the North Wing may be appropriated to new uses. It may be advisable that the collections of the Antiquarians, consisting largely of textiles, should be brought down stairs. The light of the skylighted galleries where they now are is too strong for them and certain valuable examples of embroidery and decoration are fading. This would release Rooms 43 and 45 for pictures, and the whole second floor (with the exception of the decorative objects of the Nickerson collection) would then be occupied by paintings.

The usual series of temporary exhibitions has been held through the year, of which a complete list follows. Among these the individual exhibition of works of Mr. Charles H. Woodbury may be mentioned as especially interesting. The local exhibition of Chicago Artists was unusually strong.

An interesting feature of the Water Color Exhibition now in progress is the collective exhibition of the Boston Water Club, which has been brought almost complete from the winter exhibition in Boston and occupies Room 27, the works of the separate artists, Woodbury, Turner, Murphy, MacKnight, Blaney, Martha Silsbee, Lucy S. Conant and others being hung in groups. The pictures are very diverse and in many cases very original, and the collection as a whole gives an excellent impression of the qualities of the Boston water colorists. The wide range of the exhibitions of the year is shown by the mere enumeration of the Western Society of Artists, the New York Associated Illustrators, the Milwaukee Artists, the Verestchagin collection, the Architectural, Ceramic, and Photographer's exhibitions, the individual works of Van Cauwelaert, Woodbury and Stetson, and the regular annual oil and water color exhibitions.

Our weak point at present is the lack of any stated provision for procuring and exhibiting the best current European art productions, French, English, German, Swedish, etc., but to do this in any comprehensive manner would of necessity be a difficult and expensive matter.

The Martin B. Cahn prize of \$100.00 for the best picture by a Chicago artist in the Annual Exhibition of American Oil Paintings was awarded to Frederick W. Freer for a picture called "The Old Gown."

Miss Sara Hallowell has continued to act as the Paris agent of the Art Institute for the collection of pictures for the annual exhibition, and is engaged for the coming year.

Exhibitions of 1901-1902

The Thirteenth Annual Exhibition of Water Colors, which was in progress at the time of the last report, closed June 9, 1901. Seventeen pictures were sold for \$816.00.

1. On June 14 the Annual Exhibition of work of the students of the Art Institute was opened in rooms 25, 26, 27, 28, and 30.
2. From September 5 to October 20 the Sixth Annual Exhibition of works of pupils of the public schools of Chicago was held in rooms 25, 26, 27, 28, and 30.
3. From October 1 to October 20 the Photographic Salon, an exhibition of 130 artistic photographs arranged by the Chicago Society of Amateur Photographers was held in rooms 26 and 27.
4. Upon Tuesday, October 29, the Fourteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, including a special exhibition of works by Gari Melchers, was opened in rooms 25, 26, 27, 28, and 30, by an evening reception, attended by 1,367 people. The number of paintings was 356 and of sculptures 22, including 102 paintings by American artists in Paris, collected by Miss Sara Hallowell. Sixteen works were sold for a total of \$7,000.00. The exhibition closed December 8.
5. From October 31 to November 10 the Annual Exhibition of the Atlan Ceramic Club was held in Room 40. Sixteen artists were represented by 133 works.
6. From November 29 to December 15 the Ninth Annual Exhibition of the Chicago Ceramic Art Association was held in room 40. Thirty-eight artists were represented by 246 works.
7. From December 19, 1901, to February 1, 1902, an exhibition of the works of Vassili Verestchagin, Russian painter, including the Napoleon Series, a series of war scenes in the Philippine Islands, and other pictures. This exhibition was open also in the evening. Eight pictures were sold for \$5,250.00.

8. From February 4 to March 2, 1902, the Sixth Annual Exhibition of works of artists of Chicago and vicinity was held in rooms 27, 28, and 30. Pictures were bought by the following clubs: Klio Association, Chicago Woman's Aid, West End Woman's Club, Arché Club, Chicago Woman's Club, and Union League Club, for a total of \$1,135.00. This does not include 13 pictures sold by the agent of the Art Institute for \$1,405.00. The annual prize of the Young Fortnightly was awarded to Mrs. Anna L. Stacey's picture, "Florence." The Catholic Woman's National League awarded a prize to Marie G. Cameron. Two hundred and seventy pictures were exhibited. This does not include a collection of 39 pictures exhibited by the Society of Milwaukee Artists at the same time, whose names and works are to be found at the end of the Chicago Artists' Catalogue. One picture was sold from this collection for \$150.00.
9. During the same period, February 4 to March 2, in Room 31, an exhibition of 34 paintings, landscape and marine, by Charles H. Woodbury, of Boston, was held.
10. Also during the same period, February 4 to March 2, a special exhibition of 50 works, almost all landscape and cattle, by Jean Emile van Cauwelaert, was held in Room 25. Mr. Van Cauwelaert, who is a resident of Ghent, Belgium, was in Chicago during his exhibition.
11. From March 4 to March 20 the Sixth Annual Exhibition of works of the Society of Western Artists was held in Rooms 28 and 30. One hundred and forty-three pictures were exhibited. Two pictures were sold for \$80.00.
12. During the same period, March 4 to March 20, the Art Students' League of Chicago held their Eighth Annual Exhibition in Rooms 26 and 27. Two hundred and nineteen pictures were exhibited, of which eight were sold for \$196.00.
13. Also during the same period, March 4 to March 20, a special exhibition of works by Charles Walter Stetson, Boston, Mass., 50 in number, was held in Room 25.

14. From March 28 to April 15 the Fifteenth Annual Exhibition of the Chicago Architectural Club was held in rooms 25, 26, 27, 28, and 30. Four hundred and seventy-seven works were exhibited.
15. On April 22 the Fourteenth Annual Exhibition of Water Colors, Pastels and Miniatures, by Contemporary American artists, was opened in rooms 25, 26, 27, 28, and 30. The collection consists of 587 works and is still in place.
16. On April 25 an exhibition of works of the Associated Illustrators, consisting of 120 illustrations, was opened, and will continue until the close of the Water Color Exhibition.

Many fine paintings belonging to private owners have been exhibited during the year. We are especially indebted for such loans to P. A. Valentine, C. C. Crabb, C. H. McCormick, Mrs. P. C. Hanford, and W. O. Cole.

The usual lecture courses, which constitute so valuable a part of our work, have been held. In the Tuesday afternoon course there have been seventeen lectures by various persons.

The usual extended courses upon sculpture, decorative art, painting, and architecture, have been given by Mr. Taft, Mr. Pattison, Mr. Browne, and Mr. Otis. Upon alternate Tuesdays in the winter, concerts were given in Fullerton Memorial Hall, preceded upon certain days by promenade concerts in the galleries. There have been three courses of lectures upon special subjects by Newton A. Wells, James Henry Breasted, and Alfred M. Brooks.

There have been 202 audiences in Fullerton Memorial Hall since June 1, 1901, as follows:

Lectures open to members and students.....	101
Musicales open to members and students.....	6
School lectures	48
Lectures and meetings of other societies.....	47

The aggregate attendance was 45,261.

202

**Tuesday Afternoon Course of
Lectures and Musicales for Members and Students
1901-1902**

- October 29, 1901.—Lecture: Alfred C. Haddon, Professor of Anthropology, Cambridge University, England: "The Decorative Art of Primitive Peoples."
- October 30, 1901.—An extra lecture: Alfred C. Haddon: "The Decorative Art of British New Guinea."
- November 12, 1901.—Lecture: Oliver Dennett Grover, Chicago: "Venetian Recollections"; illustrated by the stereopticon.
- November 26, 1901.—Lecture: Lorado Taft, Chicago: "A Glimpse of a Sculptor's Studio"; illustrated by exemplifications of a sculptor's work.
- December 10, 1902.—Lecture: Mrs. J. B. Sherwood, Chicago: "Decoration of the Public Schools"; illustrated by examples of material for school room decoration.
- December 17, 1902.—Lecture: Walter Cranston Larned, Chicago: "Sicilian Art and Scenery"; illustrated by the stereopticon.
- January 7, 1902.—Lecture: Ernest Knauff, editor of "The Art Student," New York: "Illustrating; Its History and Practice"; illustrated by examples.
- January 14, 1902.—Orchestral Concert: Members of the Chicago Orchestra.
- January 21, 1902.—Lecture: Ralph Clarkson, Chicago: "Velasquez, His Influence on Modern Art"; illustrated by the stereopticon.
- January 22, 1902.—An extra lecture, under the auspices of the Chicago Archaeological Society: Miss Harriet A. Boyd, Smith College, Northampton, Mass: "American Excavations in Crete in 1901"; illustrated by the stereopticon.
- January 29, 1902.—Orchestral Concert: Members of the Chicago Orchestra.
- February 3, 1902.—Lecture: F. Hopkinson Smith, New York: "The Quality of the Picturesque."
- February 4, 1902.—Lecture: Sturgis Laurence, Rookwood Pottery, Cincinnati: "Characteristics and Tendencies of the Potter's Art"; illustrated by the stereopticon and by examples of decorated pottery.

February 11, 1902.—Orchestral Concert: Members of the Chicago Orchestra.

February 18, 1902.—Lecture: Jenkin Lloyd Jones, Chicago: "Plus the Color; a Study of the Angelus"; illustrated by the stereopticon.

February 19, 1902.—(Wednesday, an extra lecture under the auspices of the Chicago Archaeological Society): Rev. Walter Lowrie, Fellow of the American School of Classical Studies in Rome, 1895-6, 1899-1900: "Early Christian Art"; illustrated by the stereopticon.

February 25, 1902.—Orchestral Concert: Members of the Chicago Orchestra.

March 4, 1902.—Lecture: Samuel Strauss, Publisher of "The Des Moines Leader," Des Moines, Iowa: "Art and the Developed Human Society."

March 11, 1902.—Concert: Spiering String Quartet.

March 12, 1902.—Talk to Students: Mrs. Milward Adams, Chicago: "Dramatic Expression in Relation to Art."

March 18, 1902.—Lecture: William M. R. French, Director of the Art Institute, Chicago: "The Value of a Line"; illustrated by sketches and the stereopticon.

March 25, 1902.—Musical: Amateur Musical Club.

April 1, 1902.—Lecture: John H. Vanderpoel, Instructor, Art Institute, Chicago: "The Making of a Picture"; illustrated by sketches.

April 8, 1902.—Lecture: Edward Howard Griggs, New York: "The Relation of Poetry to Painting and Sculpture."

On January 8, Mr. Ernest Knaufft, assisted by Mrs. W. K. Jaques, gave an informal lecture to students on processes of illustration, accompanied by exemplifications.

On March 12, 1902, Mrs. Milward Adams gave a talk to students upon "Dramatic Expression in Relation to Art."

Occasional lectures upon art topics have been delivered in Fullerton Memorial Hall before the Architectural Club, the Archaeological Society, the Amateur Photographers' Society and other associations.

Special Courses of
Lectures Upon Subjects Relating to Art
1901-1902

Thursday afternoons at four o'clock, November 7, 14, 21, December 5, 12, 19, 1901.—Six lectures: A University Extension Course, Newton A. Wells, Professor of the History and the Practice of Painting in the University of Illinois: "The Esthetics of Painting, or How to Understand and Criticise Paintings"; illustrated by the stereopticon and by paintings.

Thursday afternoons at four o'clock, January 9, 16, 23, 30, February 6, 13, 1902.—Six lectures: A University Extension Course, James Henry Breasted, Professor of Egyptology and Semitic Languages in the University of Chicago: "Egyptian Art from Prehistoric Times"; illustrated by the stereopticon and the collections of the Art Institute.

Thursday afternoons at four o'clock, March 6, 13, 20, 27, April 3, 10, 1902.—Six lectures: A University Extension Course, Alfred M. Brooks, Professor of the History of Art in the University of Indiana, Bloomington, Ind.: "The Origin, Process and Development of the Arts of Wood and Metal Engraving, Etching and Mezzotint"; illustrated by the stereopticon, and by original prints and reproductions.

Gallery Lectures Upon the Collections

Friday afternoons at four o'clock, October 18 to December 20, 1901.—Ten lectures on "Sculpture, Ancient and of the Renaissance," by Lorado Taft, sculptor; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 10 to March 14, 1902.—Ten lectures upon "Antiquities, Metals, Textiles, Etc.," by James William Pattison, painter; illustrated by slides and the collections of the Art Institute.

Friday afternoons at four o'clock, March 21 to June 6, 1902.—Twelve lectures upon "Pictures, Old and Contemporary, with especial reference to the Art Institute collections," by Charles Francis Browne, painter; illustrated by the stereopticon and the collections.

Course on Architecture

Monday afternoons at four o'clock, November 11, 1901, to March 24, 1902.—Eighteen lectures on "The History of Architecture from the Renaissance to the Present Time," by William A. Otis, architect; illustrated by the stereopticon.

The attendance of visitors to the galleries has been as follows:

FROM JUNE 1, 1901, TO JUNE 1, 1902.

Number of visitors, paid admissions.....	38,014
Number of visitors, on free days.....	479,614
Number of visitors, admitted free on membership tickets on other days.....	36,821
Number of visitors, students, artists, etc., admitted free on other days, estimated.....	126,064
	<hr/>
	680,513
Average number of visitors on Wednesdays, free all day	2,422
Average number of visitors on Saturdays, free all day.	2,942
Average number of visitors on Sundays, open 1 to 5 free	3,662
Average number paying visitors on other days.....	189
Largest attendance in one day, (Sunday, Jan. 19, Verestchagin Exhibition)	9,489
Smallest attendance in one day, (Tuesday, July 2, very hot)	86

Publications of the Year

June 1, 1901, to June 1, 1902.

Circular of Instruction of the School of the Art Institute for 1901-1902, with Catalogue of Students for 1900-1901.

Twenty-second Annual Report of the Art Institute of Chicago, 1900-1901.

Catalogue of the Fourteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1901.

Catalogue of the Verestchagin Exhibition—the Moscow Campaign of Napoleon, and the Philippine War—December, 1901.

Catalogue of the Sixth Annual Exhibition of Works by Chicago Artists, February, 1902.

Catalogue of an Exhibition of the Works of Charles H. Woodbury, of Boston, February, 1902.

Catalogue of a Special Exhibition of Works of Jean Emile van Cauwelaert, of Ghent, Belgium, February, 1902.

Catalogue of the Sixth Annual Exhibition of the Society of Western Artists, March, 1902.

Catalogue of an Exhibition of Oil Paintings and Water Colors by Charles Walter Stetson, March, 1902.

Catalogue of the Eighth Annual Exhibition of the Art Students' League of Chicago, March, 1902.

Year Book of the Antiquarians of the Art Institute, 1902. Substantially a reprint of the Year Book of 1901, but brought up to date.

Catalogue of the Fourteenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists, April, 1902.

Catalogues of the Exhibitions of the Chicago Society of Amateur Photographers, of the Atlan Ceramic Club, of the Chicago Ceramic Association, and of the Chicago Architectural Club have been issued by the respective Societies, and a great number of notices, circulars and statements have been issued by the Art Institute.

The art school has had a successful year. The whole number of students in the various departments has been as follows:

Day Students	797
Evening Students	713
Saturday Classes	748
Summer School	198
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Total	2,456
Counted in two classes	117
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Corrected total	2,339

This shows an increase of 373 over last year. The greatest number enrolled at one time was 1,519.

The total tuition receipts and fees were \$52,266.25, exceeding those of last year by \$4,573.29 or about 9½ per cent. Ten years ago, 1891-2, the whole number of students was 844 and the receipts \$17,446.29. The receipts exceeded the expenses charged to the school account by \$4,149.41. The Summer School of last year (1901) was attended by 96 academic, 42 normal, 53 juvenile and 7 special students, an aggregate of 198. The attendance of the previous year was 164.

The evening school, always large, has increased remarkably this year, numbering 410 members at the height of the season. The range of studies is wide, and there are now thirteen instructors. The rate of tuition is very low, 50 cents a week for three evenings a week, yet the school pays its own expenses.

The Saturday juvenile classes also have increased to the number of 544, and tax the capacity of the school rooms upon Saturday forenoons. It may become necessary to hold classes also upon Saturday afternoons. A Saturday class of the nature of an extension has been established at Winnetka, and numbers 35 pupils.

A gold medal was awarded to the school upon the exhibit of students' work, partly photographic and partly original, sent to the Pan-American Exposition at Buffalo. The whole exhibit has now gone to the Cotton State Exposition at Charleston. There are two other traveling exhibits of school work in circulation, one at this moment at Normal, Illinois, the other at Richmond, Va. During the year the school has made gifts of small collections of original examples of school work, suitably framed, to the art

schools of Denver, Minneapolis, Buffalo, Nashville and Detroit.

In the Autumn Annual Exhibition there were paintings or sculptured works, regularly submitted to juries and accepted, of no less than twenty-three former students of our school, six of them sending works from Paris. Their names are A. S. Clark, K. A. Buehr, Myron Barlow, Lucie Hartrath, H. S. Hubbell, B. J. Olson-Nordfeldt; E. D. Betts, Louise N. Brown, Jeannette Buckley, Cora F. Freer, F. C. Frieske, Eugene F. Glaman, J. C. Johansen, Bertha S. Menzler, F. C. Peyraud, Geneve Sargeant, Wm. Schmedtgen, Anna L. Stacey, G. C. Widney and (sculptors) Carol Brooks MacNeil, Edith E. Freeman, W. G. LaFavor, and Evylyn B. Longman.

The former students of the department of Decorative Design have formed an enthusiastic Alumni Association and purpose to make an exhibition in December, not only of original designs but of Arts and Crafts. Since many graduates are engaged in the designing and manufacture of ornamental objects, it is believed that such an exhibition will be interesting and valuable.

Mr. Will H. Low, who had been announced as non-resident president for the year, was unable to come, but promises to come next year. Mr. Gari Melchers took the part of non-resident professor, to the great satisfaction of the management of the school and the students.

Mr. Walter Rowe, the holder of the foreign scholarship, has sent home some compositions painted in Paris. No provision has been made to continue the scholarship and he will return at the expiration of a year.

Miss Pauline Dohn, long one of our most valued teachers and one of the ablest and most productive artists of Chicago, resigned her position at the end of the last school year, and was married upon October 10, 1902, to Mr. Franklin Rudolph of Chicago.

The normal art school proposed last year for the training of teachers and supervisors of drawing in schools, has been successfully established under the direction of Miss Jeanette Buckley. Miss Susan Leaming and Miss Mary C. Scovel have been added as teachers, and Mr. W. W. Speer as lecturer on the theory of education. A separate room, set as a school room, has been provided for the pedagogic studies. The students now number about thirty and will probably double next year. One-half their time is given to regular academic practice of drawing and painting, the other half to special training for teachers, including black-board drawing, teaching exercises, visits to schools, work suitable for children in basketry, weaving, pottery, etc. The course extends over three years and the first class will be graduated in June, 1903. The thoroughness of our courses in academic drawing and the wide general privileges of the school in such matters as library, lectures, exhibitions and diverse departments, give us a great advantage. This class will bring us into direct comparison if not competition with the Massachusetts Normal Art School and Pratt Institute of Brooklyn. The department sent a strong special exhibit to the Western Drawing Teachers' Association in Minneapolis in May. At the end of May, 1902, the Life Class numbered 187 and the Elementary class 15.

In the Academic Department a vast amount of color work is done, of very satisfactory quality. Especial at-

tention is given to compositions, both in black and white for illustrative purposes, and in color. A group of students is now painting a frieze in color, representing outdoor sports and diversions of children, for a public school room in Englewood, while others are developing serious individual compositions with the aid of the model. Our department of modelling and sculpture is so exceptional as to merit especial notice. I know of no classes elsewhere so enthusiastic and so practical. The students not only follow the usual routine of academic modelling of head and figure, and the composition of small groups, but compose and model draped figures, set up their own armatures, execute large figures, cut marble, and in general perform the practical work of the studio. They are thus prepared for the actual practice of their profession.

This report is accompanied by the report of the Librarian of the Ryerson Library.

Very respectfully,

W. M. R. FRENCH, Director.

Report of the Librarian

Chicago, June 5, 1902.

To the Director and Trustees of the Art Institute:

On October 26, 1901, we entered into possession of our new library building, the munificent gift of Mr. Martin A. Ryerson. Work was begun on the library in the spring of 1899, but in consequence of building complications was at a standstill for several months, and the building was only completed in October, 1901, when it was opened with a reception to members of the Art Institute, and to the librarians of the principal libraries of the city, who were invited to meet Mr. and Mrs. Ryerson. It is a room of generous proportions for so special a library, 65 by 70 feet, occupying the south court and corresponding to Fullerton Memorial Hall in the north court, designed by Shepley, Rutan & Coolidge, the architects of the rest of the building. The general scheme of decoration was designed and executed by Elmer E. Garnsey, of New York. The walls are a soft green, and the pillars separating the alcoves have capitals of greenish bronze, while above them are lunette-shaped windows. The skylight, of translucent glass, slightly iridescent and leaded in a graceful pattern, was designed by Louis J. Millet. The alcoves also have skylights, and electric lamps will stand later on the small tables in each, as now on the larger tables outside. The frieze running below the lunettes bears in gilt letters the names of writers on art from classic times to the present.

The furniture and fittings are of mahogany. Our complaint of former days of lack of room and proper accommodation is at an end, and, while for the present we are obliged to face a good many empty shelves, we look forward confidently to a future where not only these shelves, but our stack-room below will be called into use.

The library at present contains 2,676 volumes, 324 of which have been added during the past year, and 262 of these since moving into the Ryerson Library. All but twenty of these volumes have been added to the reference department. These accessions include fifteen volumes on architecture, 41 on decorative design, 23 on sculpture, 76 on drawing and painting, 18 on art and criticism, 25 on engraving, 59 bound volumes of periodicals, and the remaining 67 volumes are on various subjects connected with art. The circulating department is of so small extent, numbering only about 700 volumes, that at present it is available exclusively to the students of the Art Institute, to whom 858 volumes have been issued during the school year now ending. The reference department is accessible to both students and members of the Art Institute, and indeed to all visitors to the institution. In the departments of Decorative Design and Architecture, when considered necessary by the teachers and under their direction, reference books are allowed to be taken to the class rooms. Four hundred and forty books have been issued in this manner during the past season.

Miss Johanna Von Oven, a student assistant, continues in charge of the catalogues, reports and pamphlets, which are classified and readily accessible in binders. There are 266 of these binders relating to art in America, and 119

to art in foreign countries. With very few exceptions each binder contains several pamphlets. For the present we have been obliged to discontinue the work of cataloguing the reproductions of works of known artists contained in the books in the library, owing to the renumbering of the books, but we hope to resume this work in the course of a few weeks, since such a catalogue is of great value. Heretofore, owing to the limited extent of our library we have had no regular system of classification, a simple arrangement designed by the librarian, of works on architecture, on decorative design, on theory and practice of art and criticism, and on the history of art, being sufficient. This division we have adhered to quite strictly, as it seemed to fulfill all the requirements necessary for a library such as ours. Now that the library with its fine new building has become a more imposing department of the Art Institute, and our accessions promise to be more rapid, we have adopted the Dewey classification, with modifications. This determination has been reached after careful consideration, and correspondence not only with Mr. Dewey but with Mr. Cutter. Our alcoves answer the purposes of the Dewey classification in a wonderful manner, rendering it very easy for the student to find what he wants with little delay. Above all and first of all, our library is a students' library, intended originally for students and members of the Art Institute, but practically made free to any serious student of art. It is exclusively an art library, with the exception of a few dictionaries and necessary reference books. To meet the wants of the art student, more especially the student of the Art Institute, therefore, is our principal aim and desire. For the students of architecture and decorative

design, it is absolutely necessary to have certain books to carry on their work, and to this imperative need we have given our special attention, although the possibilities for expansion in either of these departments are far beyond us. A formidable difficulty is the costliness of books in these departments. In the regular academic department of the school the student is required to take a course in artistic anatomy before he can obtain his diploma. For this course certain text books are required, and we like to add all available works on artistic anatomy of possible help to the student. In the history of painting, in biographies of individual artists, and in all new schools and methods, our ambition is to keep abreast of the times, and our failure to do so is due chiefly to lack of means. We have added four new publications to our list of art periodicals, viz: "The Craftsman," published in Eastwood, N. Y.; "American Institute of Architects Quarterly Bulletin," published in Washington, D. C.; "The Sketch Book," a magazine conducted by the students of the Art Institute; "Les Arts," a monthly magazine published in Paris. We have dropped the "Interstate Architect & Building News." The list to which we at present subscribe is appended:

American Architect,
American Architectural Review,
American Institute of Architects Quarterly Bulletin,
Architectural Studies,
Art Amateur,
Art Collector,
Art Education,
Art Interchange,
Art Journal,
Art Student,
Art et Decoration,

Artist,
Les Arts,
Brickbuilder,
Brochure Series,
Brush and Pencil,
Bulletino della Commissione Archeologica Comunale di Roma,
Century Magazine,
Chronique des Arts,
The Craftsman,
Das Interieur,
Gazette des Beaux Arts,

Harper's Magazine,
House Beautiful,
Inland Architect,
Journal of Archæology,
Journal des Arts,
L'Art pour Tous,
L'Art Decoratif,
Library Journal,
Materiaux et Documents, etc.,

Monumental News,
Petits Edifices,
Portfolio,
Progress,
Public Libraries,
Scribner's Magazine,
Sketch Book,
Studio.

The Mrs. D. K. Pearsons Collection of Carbon Photographs is conveniently installed and alphabetically arranged as heretofore. It is now contained in 38 cases containing 266 sliding drawers, each drawer containing sixty photographs. Reproductions of the works of the Old Masters are on one side of the library, while works of Modern Masters, and drawings from the Old Masters occupy the cases on the opposite side. Two assistants have been added to our staff during the past year. Miss Sara Burrows, who for several years was Assistant Librarian in the Public Library in Lincoln, Nebraska, now fills the position of cataloguer and reference librarian. Miss Christopher is the junior assistant. Her work is to record the attendance, change the magazines in the binders as the new ones come in, collate and repair books and assist in cataloguing when possible. Three student assistants have also been regularly employed; Miss Von Oven, to whom we have already referred, Miss Elsie Bowman, who has charge of the photographs, keeping them in order and dusting them and also dusting the books, and Miss Ella Gurnee, who has charge of the library Monday, Wednesday and Friday evenings, when it is open until seven o'clock for the benefit of students attending the evening school.

From October 29, 1901, to May 24, 1902, inclusive, seven months, the students who have made use of the

library number 23,257, the number of visitors consulting the books for purposes of study 1,669, and the number of casual visitors 10,108, making a total for the season of 36,004 persons. The largest attendance of students in one day (Oct. 30) was 231, the largest number of visitors in one day (Nov. 2) 533, and the largest number of consulting visitors in one day (Feb. 1, 1902) 36, the largest total attendance in one day (October 30) 688. Among the consulting visitors and students 257 have made use of the Braun photographs, and eight of these consulting visitors have brought in classes with them.

A list of gifts to the library accompanies this report. The only regular source of income for the library at present is the matriculation fees of the students amounting last year to \$738.00. As the greater part of this sum is consumed in binding and repairing books, and in subscriptions to magazines and periodicals, no considerable accessions can be looked for except by gift or by special appropriation. The receipts and expenditures of the library for the past year have been as follows:

RECEIPTS.

Matriculations	\$ 738 00
Sundries	2 38
Deficit	1,259 38

\$2,999 76

DISBURSEMENTS.

Books	\$ 601 15
Periodicals	176 55
Binding	361 10
Furniture and Fittings	126 94
Extra Help	434 02
Salaries	1,175 04
Sundries	124 96

\$2,999 76 \$2,999 76

Very respectfully,

J. L. FORRESTER, Librarian.

List of Gifts and Acquisitions

Museum and School

- June 4, 1901.—Ninety photographs of architectural compositions in Ecole des Beaux Arts, Paris. Presented to School of Architecture by Victor Traxler.
- July 25, 1901.—The Niagara Medal, by Frederick MacMonnies, sculptor, and Paulin Tasset, engraver. Presented by Edward D. Adams.
- August 28, 1901.—Plaster model of "Angel with Tablet," from original of bronze in the Luxembourg. By Augustus Saint Gaudens. Purchased.
- December 12, 1901.—Plaster Cast of Michael Angelo from bronze in Library of Congress, Washington, D. C. By Paul W. Bartlett. Purchased.
- December, 1901.—Oil painting, "Portrait of the late C. W. Fullerton," by Frederick Warren Freer. Presented by Miss Martha S. Hill.
- January 2, 1902.—An Annual Prize of \$500 for painting by an American Artist. Offered by N. W. Harris.
- April 22, 1902.—Etching Press. Presented to School by Frank G. Logan.
- May 5, 1902.—Collection of Antique Glass. Presented by Joseph Rosenbaum.
- May 5, 1902.—Egyptian Bronzes. Presented by Joseph Rosenbaum.
- May 19, 1902.—Plaster Cast "Memorial Figure of a Young Girl." Presented by Daniel C. French.
- November 18, 1901.—Four Designs for ~~Stained Glass~~ Windows. Presented to School of ~~Architecture~~ by Nicola D'Acciott.

Presented by the Antiquarians

NOTE.—The Society called the Antiquarians of the Art Institute is an association of ladies organized for the sole object of making collections of antique and artistic textile fabrics, and other objects of decorative art, for the museum of the Art Institute. In the following list, where individual names are mentioned the objects are presented by the persons named, through the Antiquarians. In other cases the objects are purchased and presented by the Antiquarians as a society.

Collection of antique Tassels, Galloons and Fringes. Presented by Mrs. S. M. Nickerson.

Indian Lace Handkerchief from Bombay. Presented by Mrs. F. Willis Rice.

Italian Ring found in Sicily. Presented by Celeste J. Miller

Silver Urn, Bowl and two Creamers with old English monogram. Presented by Mrs. O. W. Potter.

Cabinet, Flemish, early seventeenth century.

Gifts to the Library

1901-1902

June 20, 1901.—Development of Design Relating to Industrial Products. Supplement to Report, Tokio, Japan. Gift of H. Shugio.

June 21, 1901.—Tableaux et Etudes du Maître Meubles, Etc. Atelier David Blés. Gift of Publisher.

June 27, 1901.—Catalogue Modern Paintings. P. C. G. Spykerinch. Gift of C. F. Roos & Co., Publishers.

September 28, 1901.—Drawings of Residences. By George W. Maher. Gift of George W. Maher.

October 7, 1901.—Life of Eugène Fromentin, Painter and Writer. M. Louis Gonse. Gift of Miss A. C. Ferguson.

October 24, 1901.—Lives of Eminent British Painters, Sculptors, Etc., 6 vols. By Allan Cunningham. Gift of W. J. Onahan.

Selected Pictures from Galleries of Great Britain, 4 vols. By S. C. Hall. Gift of W. J. Onahan.

Catalogue Old Paintings, Modern Water Colors, Drawings, Pastels, Etc. Collection of M. H. Feral. Gift of Publisher.

October 30, 1901.—Thorwaldsen and His Works, 4 parts, 2 vols. By J. M. Thiele. Gift of Mrs. T. B. Blackstone.

China, Its Scenery, Architecture and Social Habits, 4 vols. By G. N. Wright. Illustrated by T. Allan. Gift of W. J. Onahan.

November 12, 1901.—French Etchers. By Roger Riordan. Gift of Mrs. W. W. Kimball.

November 13, 1901.—L'Exposition Retrospective. French Decorative Art, 1900. By Gaston Migeon. Ten parts, 5 vols. Gift of H. H. Getty.

"Festoons and Decorative Groups of Plants and Animals." By Martin Gerlach. 4 vols. Gift of C. L. Ricketts.

Motifs for Designers, 2 vols. By Thiel & Sehkerk. Gift of C. L. Ricketts.

November 13, 1901.—Modern Relief Decoration, Ceilings, Renaissance, Baroque and Rococo. By Gebhard Beckert. Gift of C. L. Ricketts.

Masterpieces in French Decorative Art. Gift of C. L. Ricketts.

Goncourt Catalogue Objects of Chinese and Japanese Art, Paintings, Engravings, Etc. Gift of Publisher.

November 29, 1901.—History of Art in Sardinia, Judea, Syria, and Asia Minor, 2 vols. Perrot & Chipiez. Gift of M. A. Ryerson.

History of Art in Phoenicia and Its Dependencies, 2 vols. Perrot & Chipiez. Gift of M. A. Ryerson.

History of Art in Chaldaea and Assyria, 2 vols. Perrot & Chipiez. Gift of M. A. Ryerson.

Egyptian Book of the Dead. By C. H. S. Davis. Gift of M. A. Ryerson.

Collection of Byzantine and Old Russian Ornaments. By Prince Gagarinn. Gift of M. A. Ryerson.

Etching and Etchers. By Philip Gilb. Hamerton. Gift of Mrs. W. W. Kimball.

December 2, 1901.—The First of May—A Fairy Masque. By Walter Crane. Gift of J. E. Woodhead.

December 9, 1901.—Catalogues of Exhibitions of Royal Academy from 1st to 132nd, 1769-1900, 10 vols. Gift of R. Hall McCormick.

December 9, 1901.—"The Salon—Collection of Paintings by European Artists." By C. Carroll. Ten parts, 2 vols. Gift of N. H. Carpenter.

December 10, 1901.—Catalogue of Paintings forming private collection of P. A. B. Widener, 2 vols. Gift of P. A. B. Widener.

December 14, 1901.—Columbus Gallery, Portraits, Monuments, Statues, Etc. By Nestor Ponce de Léon. Gift of Frederick W. Gookin.

December 16, 1901.—Seventeenth Annual Report of Bureau American Ethnology, Smithsonian Institution, 2 vols. Gift of Bureau American Ethnology.

January 3, 1902.—Anglo-Saxon Review, Quarterly Miscellany. By Lady Randolph Spencer Churchill. Gift of Charles L. Hutchinson.

“Catalogue Celebrated Collection of Paintings, Old Masters and Modern,” belonging to Prosper Crabbe. Gift of Chas. L. Hutchinson.

Sketches Abroad, Spain, Italy, France, Etc. By Julius A. Schweinfurth. Gift of Chas. L. Hutchinson.

January 9, 1902.—Photographs and Sketches, Ornamental Iron and Bronze. Winslow Bros. & Co. Gift of Winslow Bros. & Co.

January 13, 1902.—Le Peintre Graveur. Adam Bartsch. 21 vols. Gift of Charles D. Hamill.

Etchings on the Loire—Etchings in Belgium, 2 vols. bound in one. By Ernest George. Gift of J. E. Woodhead.

Catalogue Seventh Hundred of Paintings by Old Masters—Sedelmeyer Gallery. Gift of Chas. Sedelmeyer.

January 20, 1902.—Catalogue P. C. Hanford Collection. American Art Galleries. Gift of Mrs. P. C. Hanford.

World's Library Congress, Columbian Exposition, 1893. By Melvil Dewey. Gift of Congress.

January 23, 1902.—Inland Architect and News Record, Chicago, vols. 35 and 36 in one vol. Gift of Inland Publishing Co.

Collection Charles Manheim, Objets d'Art. M. Emile Molinier. Gift of Charles L. Hutchinson.

February 1, 1902.—Catalogue Private Collection Paintings belonging to E. F. Milliken. Gift of American Art Association.

February 6, 1902.—Descriptive Handbook of the Halls of the Ancients, Washington. Gift of Charles L. Hutchinson.

February 27, 1902.—Ancient Greek Painting. By T. L. Fraser. Gift of Herr Graf.

Illustrated Catalogue of 17th Annual Exhibition of Architectural League, New York. Gift of Architectural League.

March 12, 1902.—"Painted Tapestry and Its Application to Interior Decoration." By Julien Godon. Gift of J. Seymour Currey.

March 20, 1902.—Catalogue Paintings F. O. Matthiessen. American Art Association. Gift of American Art Association.

Ver Sacrum, 12 parts, 1 year. Published by Gerlach & Schenk, Vienna. Gift of C. K. Needham, Albany, Ind.

Seventeenth Report of United States Civil Service Commission, Washington. Gift of U. S. Commission.

April 1, 1902.—Illustrated Catalogue Selection of Works exhibited by Chicago Architectural Club, Art Institute, 1902. Gift of Chicago Architectural Club.

April 8, 1902.—Catalogue Paintings, Old and Modern Masters, Belonging to the late Edmond Huybrechts. Gift of Knoedler & Co., N. Y.

April 11, 1902.—Works of Hogarth, from Original Plates restored by Jas. Heath. Edited by John Nichols. Gift of Robert W. Roloson.

Turner Gallery, 60 Engravings, from Works of J. M. W. Turner, by Ralph Nicholson Wornum. Gift of Robert W. Roloson.

Boydell's Shakespeare, 2 vols. Gift of Robert W. Roloson.

Musée Royal ou Recueil de Gravures, 2 vols. Henri Laurent. Gift of Robert W. Roloson.

April 12, 1902.—Arnaud's Masterpiece—Romance of the Pyrenees. By W. C. Larned. Gift of W. C. Larned.

Rembrandt, a Romance of Holland. By W. C. Larned. Gift of W. C. Larned.

Churches and Castles of Mediaeval France. By W. C. Larned. Gift of W. C. Larned.

April 18, 1902.—Catalogue Modern Paintings and Water Colors. Jules Strauss Collection. Gift of Paul Chevallier, Publisher.

April 23, 1902.—Paris Salon, 1883, 2 vols. Gift of F. W. Gookin.

May 3, 1902.—Catalogue A. T. Stewart Collection Paintings, Sculpture and Other Objects of Art. Gift of Charles L. Allen.

Flaxman's Compositions from Divine Poem of Dante Alighieri. Gift of Charles L. Allen.

Sun Pictures—Series of Heliotype Illustrations. Gift of Charles L. Allen.

Official Illustrated Catalogue, 118th Exhibition, 1886, Royal Academy. Gift of Charles L. Allen.

Catalogue Private Collection Paintings and Sculpture. James H. Stebbins. Gift of Charles L. Allen.

Continental Architecture in Ancient Cathedrals, Public Buildings, Etc. By John Coney. Gift of Charles L. Allen.

Art Triumphs of the 19th Century. By Edward Strahan. Gift of Charles L. Allen.

Galerie Aguado—Choix des Tableaux. Gift of Charles L. Allen.

Index to Works on Fine Arts in Newberry Library, 4 vols. Gift of Newberry Library.

Lectures and Sermons on Subjects connected with Christian Liberal Education. By Joseph Emerson. Gift of Mrs. Joseph Emerson.

Endowment Funds

Life Membership Fund.....	\$ 16,500.00
Governing Life Membership Fund.....	5,800.00
Chicago Woman's Club Scholarship.....	1,500.00
Friday Club Scholarship	4,000.00
Cash Scholarships	4,000.00
Martin B. Cahn Prize Fund.....	2,000.00
Elizabeth H. Stickney Fund.....	70,141.24
Timothy B. Blackstone Fund.....	22,562.50
John Quincy Adams Fund.....	5,000.00
Mrs. Frances E. Ogden Fund.....	4,874.67
Huntington W. Jackson Fund.....	1,000.00

\$137,378.41

The endowment funds in the actual possession of the Art Institute have been increased during the past year as follows:

Increase in Life Membership Fund.....	\$ 4,700.00
Increase in Governing Life Membership Fund.....	3,325.00
Mrs. Frances E. Ogden Bequest.....	4,874.67
Huntington W. Jackson Bequest.....	1,000.00

Total Increase\$13,899.67

No funds have yet been received from the Catherine M. White estate, of which the Art Institute is the residuary legatee, but substantial progress has been made in the settlement of the estate.

Mrs. J. Y. Scammon bequeathed to the Art Institute a lot on the corner of Midway Plaisance and Monroe Ave. Negotiations are now in progress for the sale of this property for \$38,000. The interest on this fund is to be used for lecture courses.

By-Laws of the Art Institute of Chicago

ARTICLE I. OF MEMBERS.

Section 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

Sec. 2. Governing Members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings, upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the Secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member, and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership.

Sec. 3. Honorary Members shall be chosen from among

persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art. They shall be chosen in the same manner as Governing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing Members, except the right to vote.

Sec. 4. Annual Members shall have the privileges of Honorary Members for one year upon the payment of ten dollars.

Sec. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

Sec. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

Sec. 7. Life members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall be invested and the income thereof may be disbursed under the direction of the Executive Committee.

Sec. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be known as Governing Life Members. The money so re-

ceived from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II.

OF MEETINGS.

Section 1. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be ex officio members of the Board of Trustees, this provision to take effect and be in force from and after the time when the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is so occupied.

Sec. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tuesday of June, and upon the last Thursday of October and January in each year. Special meetings may be called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

Sec. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

Sec. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice President. They shall also choose from their number five persons, who with the President and Vice President shall constitute an Executive Committee, and the President of the Art Institute shall be ex officio Chairman of the Executive Committee. They shall also choose by ballot a Secretary and a Treasurer.

Sec. 5. The President, Vice President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III.

OF DUTIES OF OFFICERS.

Section 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

Sec. 2. The Vice President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

Sec. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members, and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

Sec. 4. The Treasurer shall receive and keep funds of the Art Institute, and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of Governing Members, and shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

Sec. 5. The Executive Committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV.

OF AMENDMENTS.

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest

I do hereby give and bequeath to The Art Institute of Chicago, in the City of Chicago, a corporation created under the Statutes of Illinois,

to be applied to the uses and purposes of said institution.

The Trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the operating expenses, the purchase of paintings, sculpture, books, prizes, lectures, additional buildings, and for the art school, etc.

Honorary Members

June 1, 1902.

Honorary Members are chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art.

Clarke, Thomas B.
Earle, L. O.
Ellis, Mrs. A. M. H.
Ives, Halsey C.
Layton, Frederick
Page, Mrs. Thomas Nelson
Pearsons, D. K.

Walker, Edwin
Root, John W. (Deceased)
Shaw, Miss Annie C. (Deceased)
Munger, A. A. (Deceased)
Nickerson, Samuel M.
Nickerson, Mrs. Matilda P.

Governing Life Members

Governing Members, upon the payment of four hundred dollars, are exempt from dues, and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

Allerton, Robert Henry
Barrett, Samuel E.
Bartlett, Adolphus C.
Bartlett, Frederick C.
Dickinson, Charles
Haskell, Frederick T.
Heckman, Wallace

Hutchinson, Charles L.
Lathrop, Bryan
Lawson, Victor F.
Nickerson, Samuel M.
Noyes, La Verne W.
Ricketts, C. L.
Smith, Byron L.

Governing Members

Governing Members only have the right to vote, and are eligible to the office of Trustees. They pay one hundred dollars upon election and twenty-five dollars a year thereafter.

Adams, Cyrus
Adams, George E.
Alexander, W. A.
Angell, William A.
Armour, Allison V.
Armour, George A.
Ayer, Edward E.
Baker, William T.
Bannard, Henry C.
Barnes, Charles J.
Barnhart, A. M.
Barnum, William L.
Barrett, Elmer E.
Bartlett, William H.
Barton, Enos M.
Beale, William G.
Becker, A. G.
Beldler, A. W.
Beldler, Francis
Bigelow, N. P.
Billings, C. K. G.
Birch, Hugh T.
Black, John C.
Blaine, Mrs. Emmons
Blair, Chauncey J.
Blair, Edward T.
Blair, Henry A.
Blair, Watson F.
Bodman, L. W.
Borden, William
Rowen, Joseph T.
Bradley, J. Harley
Brega, Charles W.
Brewster, Edward L.

Briggs, Clinton
Brooks, James C.
Brosseau, Z. P.
Buckingham, Clarence
Buckingham, Ebenezer
Bullen, George
Burnham, Daniel H.
Butler, Edward B.
Bush, William H.
Cable, Ransom R.
Carpenter, Augustus A.
Carrington, William T.
Carton, L. A.
Carter, Zina R.
Caton, Arthur J.
Chalmers, William J.
Chapin, Simeon B.
Chatfield-Taylor, Hobart C.
Clark, John M.
Clowry, Robert C.
Cobb, Walter F.
Coburn, Lewis L.
Cole, William O.
Comstock, William C.
Conkey, W. B.
Conover, Charles.
Coolidge, Charles A.
Coonley, Avery
Corwith, Charles R.
Counselman, Charles
Crane, Charles R.
Crane, Richard T.
Crosby, Frederick W.
Cudahy, John

Cudahy, Michael
Dibblee, Henry
Dickinson, William
Dixon, Arthur
Donnelley, Thomas E.
Driver, Edward A.
Durkee, R. P. H.
Dwight, John H.
Eckles, James H.
Eckhart, Bernard A.
Eddy, Augustus N.
Eddy, Arthur J.
Egan, Wiley M.
Ellis, Mrs. A. M. H.
Fairbank, Nathaniel K.
Fargo, Livingston W.
Farr, Albert G.
Farwell, Granger
Farwell, John V., Jr.
Field, Marshall
Fisher, Lucius G.
Foreman, Edwin G.
Foreman, Oscar G.
Forgan, James B.
Frank, Henry L.
Fuller, William A.
Geddes, Alexander
Getty, Henry H.
Giles, William A.
Gillette, El. W.
Glessner, J. George M.
Glessner, John J.
Goodman, W. O.
Gookin, Frederick W.
Granger, Alfred
Green, Adolphus W.
Green, Augustus W.
Grey, Charles F.
Griffen, Thomas A.
Gross, Samuel E.
Gunther, Charles F.

Gurley, W. W.
Hamill, Charles D.
Hamill, Ernest A.
Hamilton, David G.
Harris, Norman W.
Hatley, John O.
Havemeyer, William A.
Head, Franklin H.
Herrick, John J.
Hibbard, William G.
Hibbard, William G., Jr.
Higinbotham, H. N.
Holmes, Marshall F.
Houghteling, James L.
Hughitt, Marvin
Hulburt, Charles H.
Irwin, Charles D.
Jenkins, John E.
Jones, David B.
Jones, Thomas D.
Kammerer, Frank G.
Keep, Chauncey
Keith, Elbridge G.
Kennett, Francis J.
Keyes, Rollin A.
Kimball, W. W.
King, Francis
Kirk, Milton W.
Kohlsaat, Herman H.
Kuppenheimer, L. B.
Lafin, George H.
Lamson, Lorenzo J.
Lefens, Thies
Leiter, Levi Z.
Lincoln, Robert T.
Linn, William R.
Logan, Frank G.
Lord, John B.
Lowden, Frank O.
Lowther, Thomas D.
Lynch, John A.

McCagg, Ezra B.
McConnell, Luther W.
McCormick, Cyrus H.
McCormick, Harold F.
McCormick, R. Hall
McCormick, Stanley
Macfarland, Henry J.
MacVeagh, Franklin
Mair, Charles A.
Mandel, Emanuel
Mandel, Leon
Manierre, George
Miller, James A.
Mitchell, John J.
Morgan, F. W.
Moore, J. H.
Morton, Joy
Murdoch, Thomas
Nickerson, Roland
Orr, Arthur
Otis, Joseph E., Jr.
Palmer, Honore
Palmer, Potter, Jr.
Peabody, Francis B.
Peck, Ferd W.
Perry, Isaac N.
Phelps, Erskine M.
Pike, Eugene S.
Porter, Henry H.
Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander H.
Rew, Henry C.
Ripley, E. P.
Rogers, J. Gamble
Rogers, Joseph M.
Roloson, Robert W.
Rosenbaum, Joseph
Ryerson, Martin A.
Schmitt, Anthony

Schneider, George
Schwab, Charles H.
Sears, Joseph
Selfridge, Harry G.
Seipp, William C.
Shaw, Howard Van D.
Sheldon, George W.
Shonts, T. P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Smith, George T.
Spalding, Jesse
Spoor, John A.
Sprague, Albert A.
Stevens, Charles A.
Teall, E. M.
Towie, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, Edward H.
Valentine, P. Anderson
Van Inwagen, James
Vilas, Royal C.
Wacker, Charles H.
Walker, George C.
Walker, Mrs. J. M.
Walker, William B.
Walsh, John R.
Ward, Mrs. L. A. Coonley
Ward, A. Montgomery
Warner, Ezra J.
Weare, Portus B.
Webster, George H.
Willing, Henry J.
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wrenn, John H.
Young, Caryl
Young, Otto

Life Members

Life Members, upon the payment of one hundred dollars, have the privileges of annual members during their respective lives. All receipts from these memberships are invested, and the income only expended.

Adams, Joseph	Crabb, C. C.
Adcock, Edmund	Culver, Mrs. George N.
Allerton, Mrs. S. W.	Davis, Lewis H.
Andrews, E. W.	Delano, F. A.
Armour, Mrs. Philip D.	DeWolf, W. L.
Austin, Mrs. F. C.	Dickinson, Albert
Barber, Mrs. Helen	Dickinson, Miss M.
Bartholomay, Henry, Jr.	Dillman, Louis M.
Baumann, Gustave	Dummer, W. F.
Behrens, J. H.	Dunham, Mrs. M. V.
Biedler, Augustus F.	Eisendrath, W. N.
Bentley, Cyrus	Ettinger, Charles D.
Billings, Frank	Ewing, Charles Hull
Blackman, Mrs. Edwin	Ferguson, Benjamin F.
Blackstone, Mrs. Isabella F.	Field, Miss Florence
Bodman, A. C.	Fitz Simons, Charles
Booth, Miss Mary E.	Fraley, James B.
Borland, Mrs. Harriet B.	Frankenthal, Lester E.
Born, Moses	Gallup, Mrs. Della S.
Bouton, N. S.	Garrett, T. Mauro
Braun, George P.	Gaylord, Edward L.
Brown, Sanger	Gibbs, William B.
Brown, William L.	Gibson, Mrs. Mina Field
Bryant, Mrs. Matilda	Goodkind, B. E.
Burrows, D. W.	Goodman, James B.
Butler, J. W.	Gross, Alfred H.
Callahan, J. E.	Harding, A. J.
Carpenter, A. A., Jr.	Harris, D. J.
Carpenter, Frederic I.	Henderson, Howard
Carpenter, W. O.	Hertle, Louis
Chaplin, Charles A.	Holmes, Frederick
Church, A. B.	Holt, George H.
Colvin, Miss Jessie	Horton, Horace E.
Conkling, Allen	Howard, Miss Katherine
Coolbaugh, Mrs. A. R.	Hughitt, Mrs. Marvin
Cox, R. W.	Husser, Joseph John

Hutchinson, Mrs. B. P.	Porter, George French
Isham, Mrs. Katharine P.	Porter, H. H., Jr.
Isham, Ralph	Porter, James W.
Judah, Noble B.	Porter, Mrs. Julia F.
Kern, Mrs. Charles	Purcell, William
Kesner, Jacob L.	Reid, W. H.
Kimbell, Mrs. Edward C.	Rew, Irwin
Kirchberger, S. H.	Robertson, Miss Ina Law
Kirkwood, William	Roche, Miss Emily
Lafin, Albert S.	Rogers, Miss Susan C.
Lafin, John P.	Rosenwald, J.
Lancaster, E. A.	Rudolph, Franklin
Lee, Blewett	Ryerson, Mrs. Martin
Leland, E. F.	Schmitt, F. P.
Loewenstein, Sidney	Schwill, Ferdinand
Lytton, Henry C.	Scott, Mrs. James W.
McGinnis, Mrs. Charles	Seipp, Mrs. Catharina
McLaury, Mrs. T. G.	Sells, Elijah
McMullin, Frank R.	Sollitt, Oliver
McMunn, S. W.	Snow, Miss Helen E.
Mansure, E. L.	Sprague, O. S. A.
Marble, Mrs. Martha J.	Stafford, John B.
Mather, Alonzo C.	Starkweather, Mrs. R. E.
Mattheissen, E. A.	Stone, Mrs. H. O.
Mayer, Murray C.	Swift, Louis F.
Mead, W. L.	Taber, Sydney Richmond
Mergentheim, Mrs. Babetta	Thompson, Leverett
Miles, Mrs. Delia H. Gallup	Tilton, Mrs. L. J.
Moore, Frances Bliss	Uihlein, Edward G.
Moore, Rose Marie	Valentine, A. I.
Morris, Edward	Vierling, Louis
Moulton, R. G.	Wallach, J. F.
Mulliken, Alfred H.	Ware, J. H.
Nelson, Murry, Jr.	Watry, Nicholas
Norton, J. Henry	Watson, Miss Margaret
Orb, John A.	Weeks, Mrs. Anna R.
Papin, Mrs. K. R.	Weiss, John H.
Peck, Clarence I.	Wentworth, Mrs. Abbie Mon- fort
Pettibone, A. G.	Willing, Mrs. Henry J.
Pinkerton, William A.	Wood, Casey
Pope, Mrs. Charles	

Annual Members

Annual Members pay ten dollars a year, and are entitled, with their families and visiting friends, to the privileges of exhibitions, lectures, library, etc.

Abbott, A. H.
Abel, Jonathan
Ackerman, William K.
Ackers, Thomas B.
Ackhoff, H. W.
Adams, Miss Helen F.
Adams, Miss N. M.
Adams, W. P.
Adler, Mrs. Dankmar
Adolphus, Wolfe
Adsit, Charles C.
Affeld, C. E.
Agee, J. A.
Agnew, John P.
Aldis, Arthur T.
Aldrich, George C.
Aldrich, W. H.
Allen, Benjamin
Allen, Mrs. Cora B.
Allen, C. L.
Allen, Ira W.
Allen, J.
Allen, Livy Duncan
Allport, W. H.
Amberg, J. Ward
Ames, Franklin
Anderson, J. N.
Andrews, C. F. E.
Andrews, Mrs. J. W.
Anguish, B. D.
Annett, C. F.

Anthony, Walter M.
Antisadel, Albert
Armour, Mrs. J. Ogden
Armour, M. Cochrane
Armsby, J. K.
Armstrong, F. H.
Armstrong, H. Wallace
Armstrong, Mrs. James J.
Arnold, Blon Joseph
Arnold, J. B.
Artingstall, Samuel
Ash, L. H.
Ashcraft, Edwin M.
Ashley, E. M.
Atkinson, J. M.
Augur, W. W.
Austrian, Joseph
Auten, Aaron O.
Auten, Mrs. P. L.
Averell, Mrs. A. J.
Ayer, Benjamin F.
Baackes, Frank
Babcock, Mrs. Mary K.
Babcock, R. H.
Bach, Emmanuel
Bacon, Carl Edward
Bacon, Miss Florence K.
Bacon, George A.
Badger, H. H.
Bailey, E. P.
Bailey, Edward S.

Bailey, E. W.	Bausher, H.
Baird, Edward P.	Baxter, T. M.
Baker, Alfred L.	Bayley, Edwin F.
Baker, E. J.	Beach, Calvin B.
Baker, Frank	Beach, Myron H.
Baker, Frank H.	Beardsley, C. B.
Baker, Samuel	Beaunisne, Albert G.
Raldwin, Abraham	Beauvais, E. A.
Baldwin, A. E.	Beck, Charles A.
Baldwin, C. A.	Beck, William C.
Baldwin, Jesse A.	Becker, A. W.
Ball, E. H.	Beecher, Mrs. Jerome
Ballard, T. C.	Belfield, Joseph
Bancroft, Edgar A.	Belden, J. S.
Banga, Henry	Belknap, A. L.
Banks, A. F.	Bell, Mrs. E. C.
Banning, Thomas A.	Bellows, Mrs. K. H.
Barber, B. H.	Beman, S. S.
Barber, E. L.	Bennett, A. F.
Barber, W. D.	Bennett, E. W.
Barker, Mrs. Agnes	Bennett, R. J.
Barker, D. N.	Bensley, J. R.
Barker, O. B.	Benson, Mrs. Alvarado
Barnhart, A. E.	Bent, George P.
Barnhart, Warren	Berger, Paul E.
Barnhiesel, Mrs. Henrietta	Berry, C. De Peyster
Barnes, Frank G.	Berry, H. J.
Barrell, James	Besley, Charles H.
Barrett, Charles R.	Best, William
Barrett, John F.	Bettman, P. H.
Barrett, J. P.	Bines, Robert
Barrett, M. L.	Bingham, S. H.
Barth, L. L.	Bird, A. C.
Bartlett, F. R.	Bird, Harry Lewis
Bartlett, Josiah C.	Birkhoff, George, Jr.
Barwell, John W.	Bisbee, Mrs. J. E.
Bass, George	Bissell, R. M.
Bass, George E.	Black, Mrs. John Donald
Batcheller, Webster	Blackman, W. L.
Bauer, Louis	Blackwelder, I. S.

- Blair, Mrs. L.
Blair, Mrs. William
Blakely, Mrs. C. H.
Blatchford, E. W.
Bliss, A. H.
Bliss, Frank T.
Bliss, S. E.
Block, Isaac
Block, Willard T.
Blodgett, E. A.
Blomgren, O. N.
Blount, F. M.
Blum, August
Blunt, John E.
Blye, Miss B.
Boak, Robert B.
Boal, C. T.
Bockius, J. A.
Bode, Frederick
Bodwell, George F.
Boericke, R. H.
Boessenberg, Henry H.
Bogue, Mrs. R. G.
Boldenweck, William
Bolles, C. E.
Bolton, James
Bond, Joseph
Bond, L. L.
Bonney, Charles C.
Boon, C. Lavurn
Booth, Alfred
Booth, Ralph Harmon
Booth, W. Vernon
Borden, James U.
Borden, John
Bosch, Henry
Botsford, Mrs. Bennet B.
Botsford, H.
Boulton, George D.
Bouton, C. B.
Bowen, Ira P.
Bowers, L. W.
Bowie, James R.
Bowman, Louis A.
Boyce, S. Leonard
Boyle, Lawrence P.
Royles, Charles D.
Boynton, C. W.
Bradbrook, Miss Lucy B.
Brachvogel, Mrs. Christiana
Bradbury, George L.
Bradford, Mrs. N. G., Jr.
Bradley, Benjamin W.
Bradley, F. G.
Bradley, P. B.
Bradwell, James B.
Branch, Burton A.
Brand, Rudolf
Brand, Virgil M.
Brandt, George W.
Brauckman, George
Bremner, D. F.
Brenock, John
Brewer, J. A.
Brigham, Edmund D.
Bright, O. T.
Brink, Arthur P.
Brittan, Arthur
Britton, Mrs. Harriet F.
Brooks, E. W.
Bromell, George D.
Bromilow, B. C.
Brosseau, A.
Broughton, Mrs. J. W.
Brower, Daniel R.
Browne, Francis F.
Brown, F. C.
Brown, George F.
Brown, Herman H.
Brown, Isaac E.

Brown, John H.	Butz, Otto C.
Brown, John	Byram, A.
Brown, S. Lockwood	Cahn, Bernard
Brown, Taylor E.	Cahn, B. R.
Brown, Warren M.	Cahn, Mrs. Joseph
Brown, W. Gray	Calkins, L. A.
Brown, W. H.	Callahan, Mrs. A. F.
Bryan, Ben B.	Callender, Joseph E.
Bryan, John C.	Camp, Arthur B.
Bryant, George H.	Campbell, Mrs. G. C.
Bryden, F. A.	Campbell, John R.
Bryson, William J.	Campbell, J. B.
Buck, O. J.	Campbell, Mrs. Robert C.
Buck, S. E.	Cannell, S. Wilmer
Buckingham, John	Card, Mrs. Catharine M.
Buckingham, Miss May	Carlton, W. G.
Bull, Richard B.	Carmack, E. H.
Bull, William B.	Carman, G. N.
Bullock, Mrs. C. C.	Carmichael, Mrs. G. S.
Bunge, William H.	Carney, W. J.
Burgett, J. M. H.	Carpenter, George B.
Burke, Robert E.	Carpenter, M. J.
Burkhardt, H. S.	Carroll, J. C.
Burley, A. H.	Carter, George B.
Burley, Clarence A.	Carter, Miss Helen L.
Burley, F. E.	Carter, J. B.
Burnet, Mrs. William H.	Carter, Lincoln J.
Burrige, Mrs. Walter	Carter, Leslie
Burrows, J. M.	Caruthers, Mrs. Malcolm
Burrows, W. F.	Cary, Eugene
Burrows, W. A.	Case, Charles H.
Burton, Le Grande	Case, J. E.
Burton, Mrs. Stiles	Case, William W.
Bush, Mrs. M. J.	Casey, C. E.
Busse, Fred A.	Casey, Edwin A.
Butler, Hermon B.	Cashman, Father Thomas F.
Butler, Walter	Casselberry, William E.
Butlin, T. G.	Castle, C. H.
Buttolph, A. C.	Catlin, George
Button, W. J.	Celley, Mrs. F. M.

- | | |
|-----------------------------|--------------------------|
| Chadwick, Charles H. | Clark, George M. |
| Chadwick, William H. | Clark, Jonathan |
| Chaffee, Theodore W. | Clark, John D. |
| Chamberlin, George B. | Clark, Miss Matilda |
| Chamberlin, T. C. | Clark, Miss Mary A. |
| Chambers, Mrs. A. F. | Clark, M. J. |
| Champlin, Mrs. G. W. | Clark, Melville |
| Chandler, E. E. | Clark, Mrs. R. P. |
| Chandler, F. R. | Clark, S. H. |
| Chandler, H. H. | Clarke, C. M. |
| Chandler, Mrs. Josephine A. | Clarke, Mrs. Louise B. |
| Chandler, Joseph B. | Cleland, Jonas M. |
| Chandler, Joseph H. | Cleveland, Charles B. |
| Chandler, R. G. | Cleveland, F. W. |
| Chandler, W. T. | Clifford, R. W. |
| Chancellor, Justus | Clissold, H. R. |
| Chanute, O. | Clover, Mrs. J. W. |
| Chapman, Mrs. J. D. | Clow, William E. |
| Chapman, James R. | Cobb, Joseph P. |
| Chappell, Charles H. | Cochran, J. Lewis |
| Cnappell, W. H. | Colby, John A. |
| Chard, Thomas S. | Cole, Mrs. Ella P. |
| Charles, Oscar | Cole, John A. |
| Charnley, James | Coleman, A. E. |
| Chase, Edward G. | Collins, Mrs. William A. |
| Chattell, B. M. | Colvin, Miss Katharine |
| Cheesman, James | Comstock, W. C. |
| Cheney, Augustus J. | Conley, John W. |
| Cheney, C. E. | Connell, C. J. |
| Cheney, William W. | Conrad, Mrs. J. H. |
| Chicago Woman's Aid | Conway, E. S. |
| Childs, Frank Hall | Conway, Richard F. |
| Childs, R. A. | Cook, Alexander |
| Chisholm, Mrs. R. B. | Cook, Ira B. |
| Chytraus, Axel | Cooke, George D. |
| Clark, Allison E. | Coonley, Mrs. Avery |
| Clark, A. L. | Coonley, John Stuart |
| Clark, C. R. | Cooper, L. C. |
| Clark, Edward G. | Copeland, F. K. |
| Clark, E. A. S. | Corbin, C. R. |

Corcoran, M. J.	Davidson, W. A.
Corneau, D. E.	Davis, Andrew
Couch, Ira J.	Davis, Charles Gilbert
Cowan, W. P.	Davis, Bradley Moore
Cox, Eugene R.	Davis, Edward H.
Coy, Mrs. Irus	Davis, Mrs. George R.
Coy, Lincoln	Davis, Nathan S.
Coyne, F. E.	Day, Albert M.
Cramer, Frank	Day, Chapin A.
Cratty, Josiah	Deakin, H.
Cratty, Thomas	Dean, John E.
Crawford, B. F.	Dean, M. A.
Crawford, Henry	Dean, M. C.
Crerar, John	Dean, Richmond
Crichton, James	Decker, Mrs. H. P.
Crilly, D. F.	Deering, William
Crosby, William Howard	Deethmann, C. H.
Crouse, J. N.	Defebaugh, J. E.
Culver, Mrs. C. E.	De Frees, Mrs. F. B.
Culver, Miss Helen	Defrees, Joseph H.
Cummings, E. A.	De Koven, Mrs. John.
Cummings, R. F.	Delaney, Daniel
Curtis, D. H.	Demmler, K.
Curtis, John Harvey	Dennis, Charles S.
Curtis, Lester	Dent, Thomas
Curtiss, C. C.	de Puy, Clarence E.
Curtiss, Henry	Derby, W. M., Jr.
Cushing, E. T.	Devlin, F. A.
Custer, J. R.	Devoe, Frederick W.
Daily, Milton	Deutsch, Joseph
Damsel, William H.	Devore, John A.
Danaher, Mrs. C. D.	Dexter, G. W.
Danforth, I. N.	Dewar, Alexander L.
Daniels, Charles	Dewes, F. J.
Daniels, E. F.	Dewey, A. B.
Daniels, Mrs. F. B.	Dewey, Mrs. C. P.
Darling, Mrs. Adeline	de Windt, H. A.
Dau, J. J.	Dezendorf, James D.
Daube, M. Jacob	Dick, A. B.
David, C. A.	Dick, Herman Ernest

Dickason, L. T.
Dicker, Edward A.
Dickey, F. H.
Dickinson, Frederick
Dickinson, Guy V.
Dickinson, John W.
Dickinson, Nathan
Dickson, H. M.
Dietrick, H. S.
Dixon, L. B.
Dixson, Mrs. Zella Allen
Doane, Morris A.
Dodge, G. E. P.
Dodge, O. D.
Donahue, M. A.
Donaldson, Henry H.
Donald, Francis C.
Donnelley, Frank
Donnelley, Mrs. R. R.
Donnelley, R. H.
Donnelly, T. N.
Donnersberger, Joseph
Doty, L. R.
Doud, L. B.
Dougherty, Charles L.
Douglass, W. A.
Douglas, F. Wilber
Dow, William C.
Downs, C. S.
Downs, J. Edward
Downs, Myron D.
Drake, Mrs. John B.
Drake, L. J.
Drake, Tracy
Dray, Mrs. Walter S.
Drew, C. F.
Drew, Charles W.
Dreyfus, Jacob
Dreyfus, Moise
Dudgeon, William H.

Dudley, W. W.
Dugan, George M.
Dunbar, George B.
Duncan, John A.
Duncanson, Herbert W.
Dunlop, Alexander
Dunn, F. K.
Dupee, Charles A.
Dupee, John, Jr.
Durand, Elliott
Durgin, John C.
Durphy, Charles H.
Dyer, Mrs. E. C.
Dyniewicz, W.
Earling, P. R.
Eaton, W. T.
Eberhart, N. M.
Eddy, Devotion C.
Edgerly, Risley
Edmunds, A.
Edwards, E. P.
Edwards, J. A.
Edwards, J. F.
Edwards, R. A.
Egan, Charles W.
Eggert, A. E.
Eisendrath, Mrs. Helen
Eisendrath, Joseph N.
Eldredge, G. C.
Ellbogen, Max
Elliott, Mrs. A. B.
Elliott, Frank M.
Elliott, W. S., Jr.
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Elmore, W. O.
Eltonhead, E. Y.
Embree, J. R.
Emerson, Mrs. Ralph
Emmerich, Charles
English, W. J.

Erhart, George A.	Fleming, R. H.
Ericson, John	Fleming, T. R.
Ernst, Leo.	Flershem, L. W.
Essex, George S.	Florsheim, Simon
Estabrook, Henry D.	Flower, J. M.
Eustis, Truman W.	Fogg, Edward S.
Evans, Lynden	Follansbee, C. E.
Ewing, W. G.	Foot, Erastus, Jr.
Eyman, F. P.	Ford, J. Sawtelle
Fabian, W. J.	Ford, J. S.
Fabyan, George	Foreman, Henry G.
Fair, J. B.	Forgan, D. R.
Fair, R. M.	Forrest, Thomas L.
Fairchild, A. E.	Forsyth, Robert
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Fansler, Thomas L.	Fox, George H.
Farnsworth, George	Fox, Harry
Farr, M. A.	Fox, Leo
Farrar, Mrs. Arthur	Frad, E. C.
Farwell, Francis Cooley	Francis, Mrs. J. R.
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Favorita, C. M.	Frank, Max
Fay, Mrs. B. B.	Frankenthal, E.
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Feldkamp, Mrs. Fannie J.	Franklin, S.
Fellows, Mrs. C. Gurnee	Fraser, D. R.
Felsenthal, Eli B.	Fraser, Norman D.
Fenton, W. T.	Fraser, J. E. L.
Ferry, C. H.	Freeman, Henry H.
Finch, Hunter W.	Freeman, M. M.
Fishburn, Eugene H.	Freer, Archibald
Fisher, Francis P.	Frees, B. M.
Fisher, H. C.	Freund, Ernest
Fisher, William E.	Freund, J. A.
Fitch, Walter	Friedman, Monroe J.
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Fitz Randolph, E. L.	Fritts, D. H.
Fitzwilliam, Mrs. S. E. R.	Frolichstein, W. B.
Flannery, J. L.	Frost, Charles S.
Fleming, John C.	

Fry, H. T.
Fuller, Henry B.
Fuller, O. F.
Fulton, F. R.
Fulton, J. L.
Furber, Henry J.
Furry, Frank W.
Fürst, Conrad
Fürst, Edward A.
Fürst, Henry
Fyffe, William J.
Gage, Albert S.
Gale, Stephen F.
Gallagher, T. F.
Gans, Abe
Gans, Leopold
Gans, Samuel
Gardner, Daniel B.
Gardner, George A.
Gardner, James P.
Gardner, W. A.
Garland, Hamlin
Garrett, M. A.
Gartz, A. F.
Gary, John W.
Gates, A. H.
Gates, Charles G.
Gates, H. B.
Gates, J. W.
Gatzert, August
Gay, Henry Lord
Gaylord, Frederick
Gaynor, James A.
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Gere, G. W.
Germer, F. J.
Gerstenberg, E.
Gerstley, Mrs. Henry
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Gibbons, Walter J.

Gibbs, James S.
Gibbs, Platt P.
Gifford, C. E.
Gilbert, H. K.
Gilbert, Hiram T.
Gilbert, James H.
Gillette, E. F.
Gillett, Walter C.
Gilman, Miss M. E.
Gilmer, Thomas L.
Givins, R. C.
Glass, Mrs. C. L.
Glover, George H.
Gobel, E. F.
Goltz, William
Good, Robert
Goode, R. T.
Goodkind, M. L.
Goodman, R. F.
Goodrich, A. W.
Goodrich, Miss J. T.
Goodrow, Mrs. William H.
Goodwillie, D. L.
Gorman, Samuel J.
Gormully, R. P.
Gorton, Mrs. Frank
Goss, C. O.
Goss, Miss Mary Lathrop
Gottfried, Carl M.
Gottfried, M.
Goudy, Mrs. W. C.
Gower, H.
Grace, William
Graham, E. R.
Graham, W. D.
Grannis, Mrs. W. C. D.
Graue, John George
Graves, A. M.
Gray, F. D.
Gray, James J.

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Greenlee, Ralph S.	Hanke, R. H.
Greensfelder, Isaac	Hankey, James P.
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Gregory, W. D.	Hanson, Burton
Grey, William L.	Hanson, David N.
Gridley, Nelson O.	Hanson, W. T.
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Grimsell, Fred	Harding, Charles F.
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Grommes, J. B.	Harlan, A. W.
Grower, William F.	Harlow, Frank
Grunewald, Augustus H.	Harmon, Charles S.
Gulle, W. R.	Harmon, E. C.
Gump, B. F.	Harmon, J. K.
Gunning, R. J.	Harper, A. E.
Haas, Charles	Harper, Edward T.
Haeuser, Mrs. Caroline E.	Harper, William E.
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Haggart, C. S.	Harper, William R.
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Hale, W. G.	Harris, George B.
Hall, H. J.	Harris, John F.
Hall, Emery Stanford	Harris, Squire Rush
Hall, Jesse E.	Harsha, L. R.
Hall, J. B.	Harsha, William M.
Hall, Lemuel R.	Hart, Miss Catherine
Hall, William T.	Hart, Charles
Halsey, Tappen	Hart, Harry
Halsted, Edward M.	Hart, Joel D.
Halsted, Joseph	Hart, John J.
Hamill, T. W.	Hart, Max
Hamilton, I. K.	Hasberg, John W.
Hamlin, George A.	Hasbrook, John V. A.
Hamline, John H.	Haskell, George S.
Hammer, D. Harry	Hastings, Mrs. Thomas D.
Hammitt, Miss Ella	Hatch, Azel F.

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Haugan, H. A.
Hauser, W. E.
Hawkins, C. H.
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Hayes, Frank
Hayt, H. C.
Head, W. J.
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Healy, James J.
Healy, John J.
Healy, P. J.
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Heath, William S.
Hecht, E.
Hegeler, E. C.
Heilprin, Louis
Heisen, C. C.
Hellman, George A.
Hellyer, F.
Helmer, Frank A.
Henderson, Mrs. C. M.
Henius, Max
Henkle, William H.
Henneberry, W. P.
Henning, E.
Henning, F. Frank F.
Henrich, F. H.
Henrotin, Fernand
Henry, R. L.
Hequembourg, J. E.
Herbst, Herman
Herrick, James B.
Herrick, Roswell Z.
Hervey, J. F.
Hess, C. J.
Hetherington, John F.
Hettler, H. H.
Hewitt, C. M.
Heyman, Emanuel S.

Heyworth, Mrs. J. F.
Hibbard, F. Van S.
Hickman, Henry A.
Hicks, F. M.
Higgins, Mrs. Charles
Higgins, G. W.
Higginson, Augustus B.
High, George Henry
Highley, G. E.
Hildreth, J. H.
Hildreth, L. E.
Hill, Edgar A.
Hill, E. N.
Hill, Mrs. J. M.
Hill, Lysander
Hillard, C. W.
Hills, Charles F.
Hills, Edward R.
Hills, W. W.
Hinde, T. W.
Hines, Edward
Hintermeister, Miss Julia
Hipp, William
Hitchcock, Mrs. C.
Hitchcock, R. A.
Hobbs, James B.
Hodges, W. E.
Hoerber, Miss C. S.
Hoffman, D. C.
Hoffmann, Arthur C.
Holt, Lowell
Holbrook, William G.
Holden, C. C. P.
Holden, N. B.
Holden, William H.
Holdom, Jesse
Holladay, Jesse
Hollis, William D.
Holmboe, L.
Holmes, E. Burton

Holmes, Miss Harriet
Holt, Charles S.
Holt, Mrs. D. R.
Holton, Mrs. E.
Holzheimer, Eda E.
Hooker, H. M.
Hooper, Miss Eunice
Hooper, Henry
Hoops, Thomas
Hopkins, John P.
Horner, Isaac
Horsting, B. F.
Horton, Oliver H.
Hoskins, William
Hosmer, J. W.
Hosmer, R. W.
Hotz, Christoph
Hotz, Ferdinand
Hough, Clarence A.
Houston, George T.
Howard, James
Howe, C. M.
Howe, Mrs. F. A.
Howe, Richard
Howell, J. C.
Howland, H. A.
Howland, Walter M.
Hoyne, Frank G.
Hoyne, Mrs. James T.
Hoyt, Miss Edith M.
Hoyt, Henry W.
Hoyt, T. W.
Hoyt, William M.
Hubbard, H. M.
Hubbard, J. D.
Hubbard, William H.
Hudson, Thomas J.
Hughes, H. L.
Hughes, J. O.
Hughes, W. A.

Hulbert, E. D.
Hull, Morton D.
Humphrey, Arthur
Humphrey, H. B.
Hunt, George W.
Hunt, J. N.
Hunt, Robert W.
Hunter, Benbury Walton
Hunter, Thomas M.
Hutchens, Mrs. Jennie L.
Hutchins, O. S.
Hutchinson, George A.
Hutson, Willis H.
Hyde, James Nevins
Hyman, H. S.
Hyman, T. J.
Inderreiden, J. B.
Ingals, E. Fletcher
Ingraham, Mrs. G. S.
Insull, Samuel
Isham, Ralph N.
Iverson, Chester L.
Iverson, Edward
Jackson, Mrs. J. B.
Jackson, Jefferson
Jackson, L. B.
Jackson, W. S.
Jacobs, Mrs. J. B.
Jacobson, Augustus
Jameson, Miss Mary
Jamieson, Egbert
Janisch, T. C.
Jefferson, Mrs. Ralph
Jefferson, Mrs. W. T.
Jeffery, Thomas B.
Jenkins, George H.
Jenkins, T. R.
Jerrems, Mrs. W. G.
Jessurum, A. E.
Jevne, Mrs. C.

Jewett, E. A.	Keep, Albert
Jewett, John N.	Keep, F. A.
Jewett, Samuel R.	Keepers, William E.
Johnson, A. P.	Keith, Mrs. Edson
Johnson, F. S.	Keith, Edson, Jr.
Johnson, H. C.	Keith, James E.
Johnson, J. M.	Keith, W. Scott
Johnson, L. M.	Kelley, Mrs. David
Johnson, Oliver K.	Kellogg, Milo G.
Johnson, W. F.	Kelly, Edward A.
Johnson, Wentworth P.	Kelly, William E.
Joice, J. K.	Kelsey, Mrs. H. S.
Jones, Arthur B.	Kemp, N. C.
Jones, Mrs. Daniel A.	Kenna, Edward D.
Jones, D. J.	Kenny, J. C.
Jones, G. H.	Kent, Thomas
Jones, J. S.	Kent, William
Jones, Mrs. J. M. W.	Keogh, John W.
Jones, J. Russell	Keogh, Mrs. William H.
Jones, J. H.	Ketcham, Ira C.
Jones, W. H.	Kettle, Mrs. R. A.
Jordan, Mrs. C. H.	Keyes, David H.
Jordan, Scott	Keyes, P. B.
Joseph, Carl	Kidston, James
Joseph, Milton B.	Kilbourne, Charles S.
Joyce, W. T.	Kilbourne, F. H.
Judson, Harry Pratt	Kilgallen, M. H.
Judson, W. B.	Kilner, J. C.
Juergens, Paul	Kimball, Alonzo Weston
Juergens, William F.	Kimball, C. N.
Kahn, Mark	Kimball, Charles F.
Kane, Thomas	Kimball, C. F.
Karpen, Adolph	Kimball, E. A.
Karpen, S.	Kimball, E. S.
Kasten, H. A.	Kimball, Mrs. Mark
Kaul, Leo	Kimbark, C. A.
Kavanagh, C. J.	Kimbark, E. U.
Keefer, Louis	Kimbark, S. D.
Keeler, Charles B.	King, Charles B.
Keene, Joseph	King, Fred W.

King, John A.
King, John C.
King, Rockwell
Kinley, C. B.
Kinsley, Mrs. H. M.
Kiper, Charles
Kirkland, Miss Cordelia
Kirkland, Mrs. Joseph
Kirtland, Mrs. Charles B.
Klapp, William H.
Klebs, A. C.
Kleinert, A.
Knapp, E. J.
Knapp, George O.
Knapp, Miss Julia
Knapp, Mrs. M. A.
Knight, Clarence A.
Knight, Newell C.
Knight, William M.
Knights, C. H.
Kochs, Theodore H.
Koelle, George
Kohl, Charles E.
Kohlsaat, C. C.
Kohn, E. J.
Kohnstamm, M. V.
Kornbrodt, Theodore
Kralovec, John
Kraus, Adolph
Krause, John M.
Kreidler, W. A.
Kretzinger, Mrs. G. W.
Kroeschell, William L.
Kropf, O. F.
Kruder, Miss C. Victoria
Krum, Charles Lyon
Kuh, Edwin J.
Kuh, Henry
Kuhlmeier, Albert
Kultchar, M. Richard

Kuppenheimer, Jonas
Kurz, Adolph
Kurz, Louis
Lacey, James D.
Lackner, Francis
Laffin, Louis E.
Lainig, John R.
Lake, Richard C.
Lamb, F. H.
Lamprecht, Theodore H.
Lamson, S. Warren
Lane, Albert G.
Lane, M. T.
Lapham, A. B.
Lapham, E. N.
Larned, Walter C.
Lasier, D. S.
Lattan, Theodore, Jr.
Lau, Max
Laughlin, J. L.
Lavery, George L.
Lawrence, Mrs. E. F.
Lawrence, James A.
Lawrence, W. M.
Lay, A. Tracy
Leake, J. B.
Leaming, Jeremiah
Learned, Edwin J.
Leavitt, Wellington
Le Baron, William
Lee, Walter H.
Leeds, W. B.
Leeming, Charles W.
Lehmann, Mrs. Marie
Leicht, Edward A.
Leigh, E. B.
Lelewer, David
Lenahan, J. H.
Leonard, Arthur G.
Leslie, Arthur M.

- Lester, A. G.
Lewis, H. O.
Lewis, I. J.
Lewis, J. A.
Lewis, Mrs. Joseph B.
Lewis, Leslie
Lewis, Mrs. W. R.
Lichtstern, A. J.
Liljencrantz, G. A. M.
Lindgren, John R.
Lines, Mrs. Frank B.
Lipman, Abe.
Lister, Walter
Little, Francis B.
Little, Mrs. Sarah R.
Littlefield, A. S.
Lloyd, Evan
Lloyd, H. D.
Lobdell, Edwin L.
Lockett, Oswald
Loeb, Adolph
Loeb, James I.
Loesch, Frank J.
Loewenstein, Emanuel
Loewenstein, L.
Loewenstein, Sophia
Loewenthal, B.
Logan, Theron
Lombard, I. G.
Lombard, J. L.
Long, Mrs. J. H.
Longenecker, J. M.
Longyear, J. M.
Lord, Edgar A.
Lord, George S.
Love, C. F.
Love, Mrs. Sidney C.
Loveday, Mrs. F. M.
Low, John W.
Loweth, O. F.,
Lukens, William J.
Lull, Newton
Lusch, H. B.
Lutz, B. F. M.
Lyford, O. S.
Lyford, W. H.
Lyman, David B.
Lyman, Jesse P.
Lynas, Mrs. Thomas
Lyndon, George W.
Lyon, G. M.
Lyon, J. B.
Lyon, Thomas R.
Lytton, George
McArthur, L. L.
McArthur, Warren
McBean, Mrs. A. J.
McBirney, Hugh
McCarthy, J. J.
McCarthy, W. H.
McCaughan, William J.
McClurg, Ogden F.
McConnell, Charles H.
McCoole, M. A.
McCord, A. C.
McCordic, Alfred E.
McCorkle, J. H.
McCrea, W. S.
McCullough, H. R.
McCurdy, George L.
McDermid, J. J.
McDermott, Michael
McDole, W. Henry
McDonald, J. J.
McDonald, M. C.
McDougall, Alex
McDougall, William
McDuffee, Andrew J.
McEwen, J.
McElhone, F. H.

McFarland, J. C.
McGillen, John
McGrew, A. H.
McGuire, H.
McGuire, J. F.
McGuire, W. A.
McHie, Mrs. M.
McIntyre, Mrs. S. P.
McKay, A. A.
McKay, James R.
McKeon, John C.
McKinlock, George A.
McLaren, John
McLaren, W. E.
McLaughlin, Wm. G.
McLaughlin, W. F.
McLeish, Andrew
McLennan, J. A.
McMillan, James
McMillan, W. M.
McNally, Andrew
McNeill, S. D.
McPherson, L. E.
McReynolds, George S.
McRoy, H.
McSurely, William H.
McVoy, John A.
McWilliams, J. G.
McWilliams, L.
Macdonald, C. A.
Macdonald, P. S.
Mack, Edwin F.
Mack, Julian W.
Mack, William S.
Mackay, D. S.
Mackie, John F.
Macklin, C. G.
MacLachlin, W. F.
MacVeagh, E.
Madill, Thomas

Magee, Henry W.
Magill, Henry P.
Magill, Henry W.
Magnus, August C.
Magruder, B. D.
Maley, H. C.
Mallen, H. W.
Mandel, S.
Mangasarian, M. M.
Manierre, W. R.
Mann, H. N.
Mannheimer, Mrs. Augusta
Manson, William
Manz, Jacob
Mariner, W. E.
Mark, Clayton
Markley, John A.
Marks, C. W.
Marks, L. J.
Marks, Kossuth
Marks, Roland P.
Markwald, E.
Marsh, C. G.
Marsh, Frank A.
Marsh, George C.
Marshall, Caleb H.
Marshall, George E.
Marston, Thomas
Martin, F. H.
Martin, F. S.
Martin, George H.
Martin, Horace H.
Martin, Nicholas
Martin, Mrs. S. K.
Marx, M.
Mason, A. O.
Mason, Arthur J.
Mason, Ernest H.
Mason, William A.
Mather, Robert

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Mathis, John C.	Miller, Charles M.
Matthiessen, C. H.	Miller, De Laskie
Matthiessen, Mrs. Frank	Miller, D. W.
Matthews, H. M.	Miller, H. H. C.
Matz, Rudolph	Miller, John B.
Matzinger, P. F.	Miller, John S.
Maurine Olub	Miller, Mrs. K. B.
Maus, Mrs. F. K.	Miller, Miss Mary E.
Maxwell, Henry B.	Miller, Miss Mary Jean
MaWhinney, Elgin	Miller, Robert B.
May, Mrs. H. N.	Miller, Thomas
Mayer, D.	Miller, Mrs. Truman W.
Mayer, E. L.	Miller, Waldo F.
Mayer, Isaac H.	Miller, Walter E.
Mayer, Levy	Milligan, Mrs. F. F.
Maynard, P. C.	Mills, John N.
Mayo, J. B.	Mills, Luther Lafin
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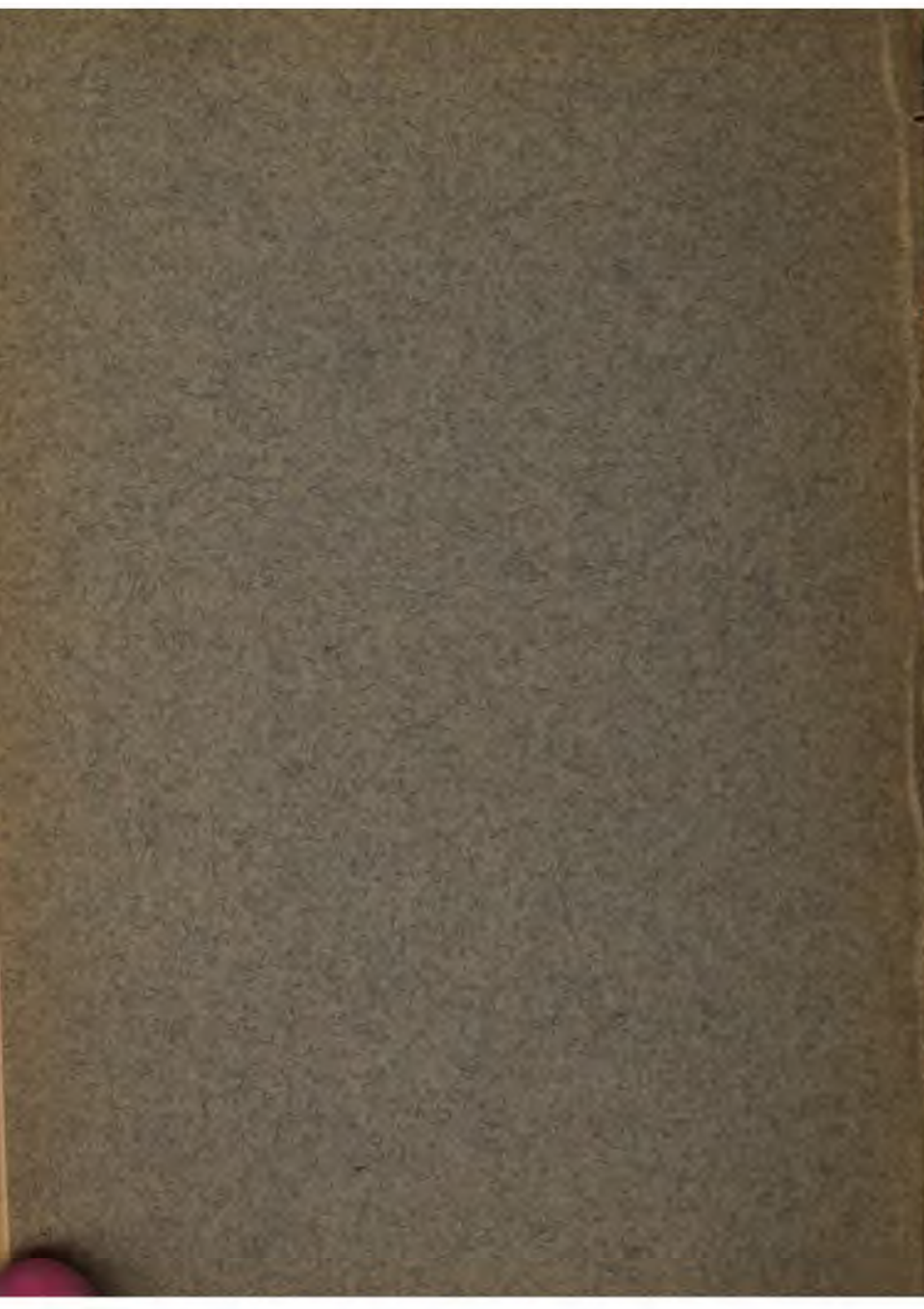
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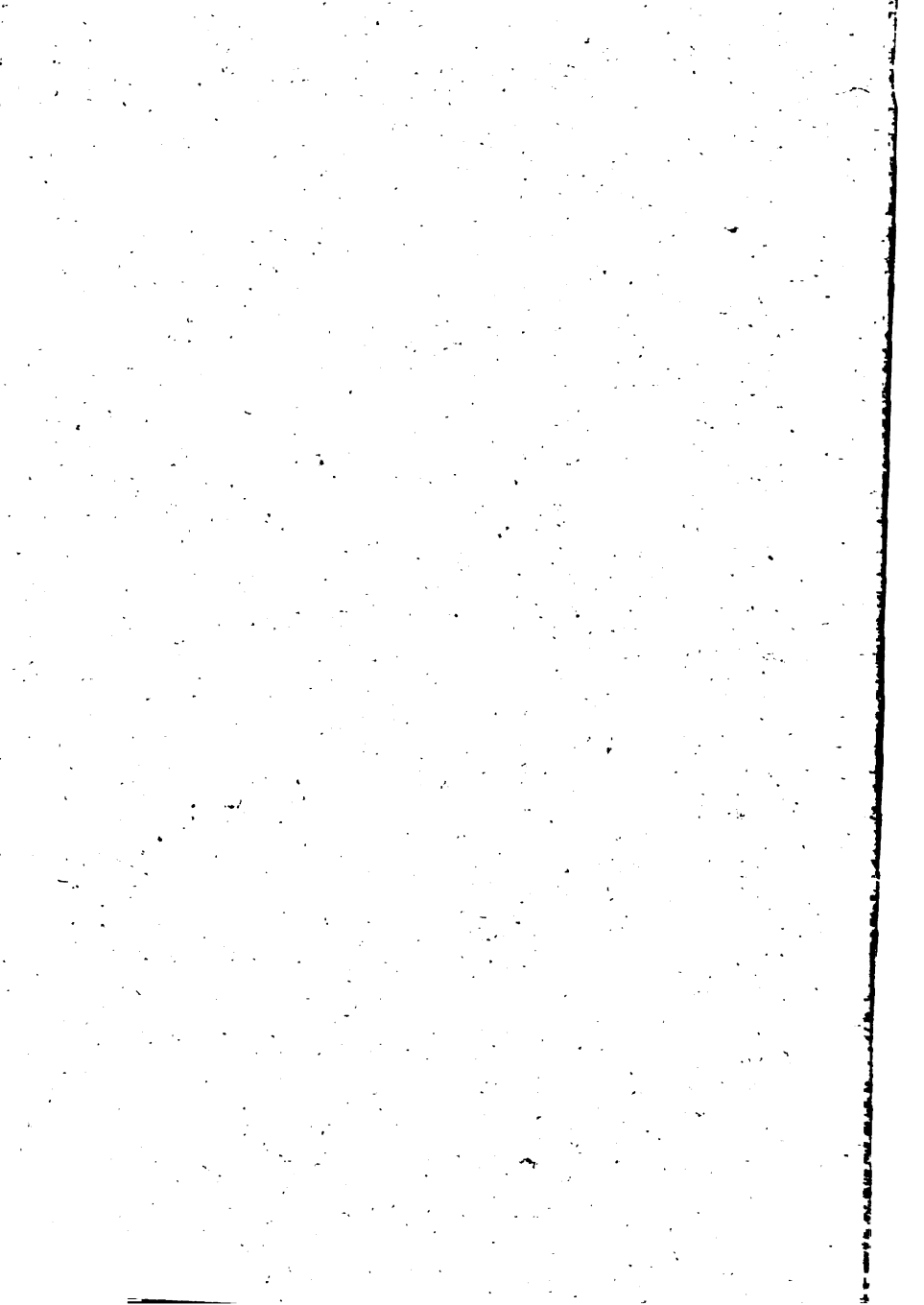
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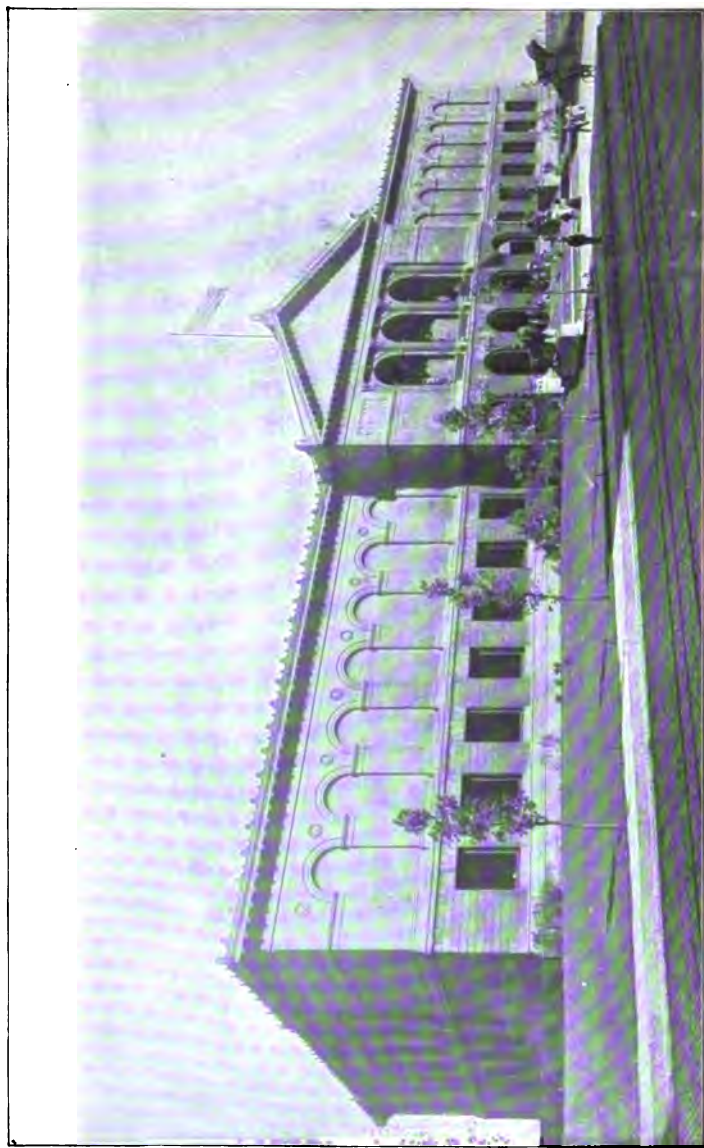
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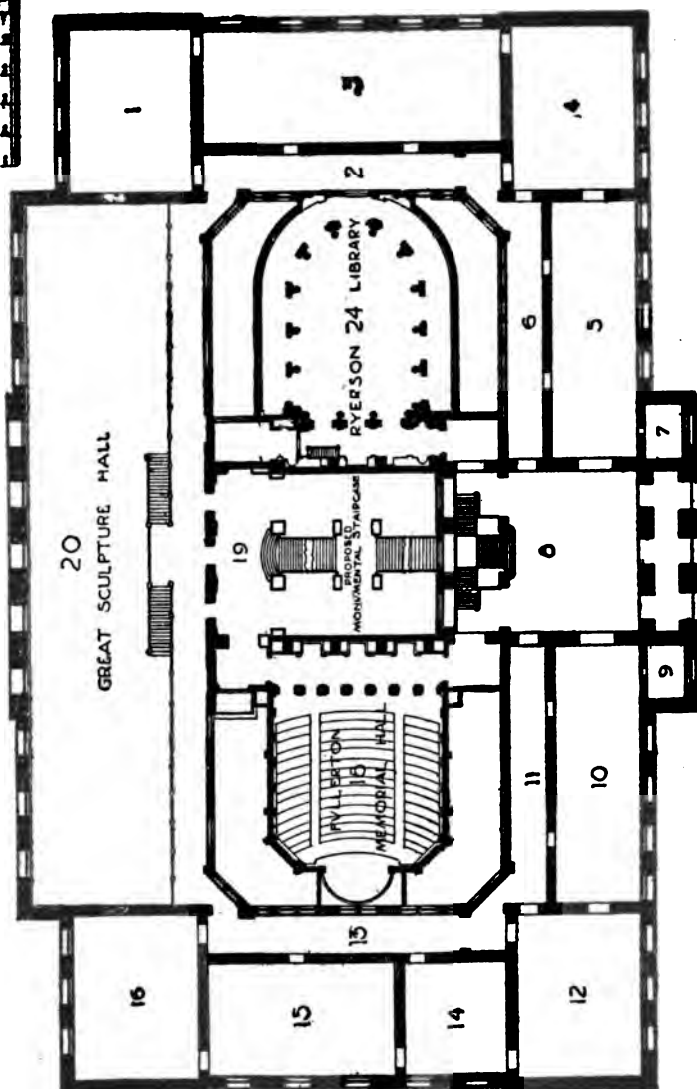
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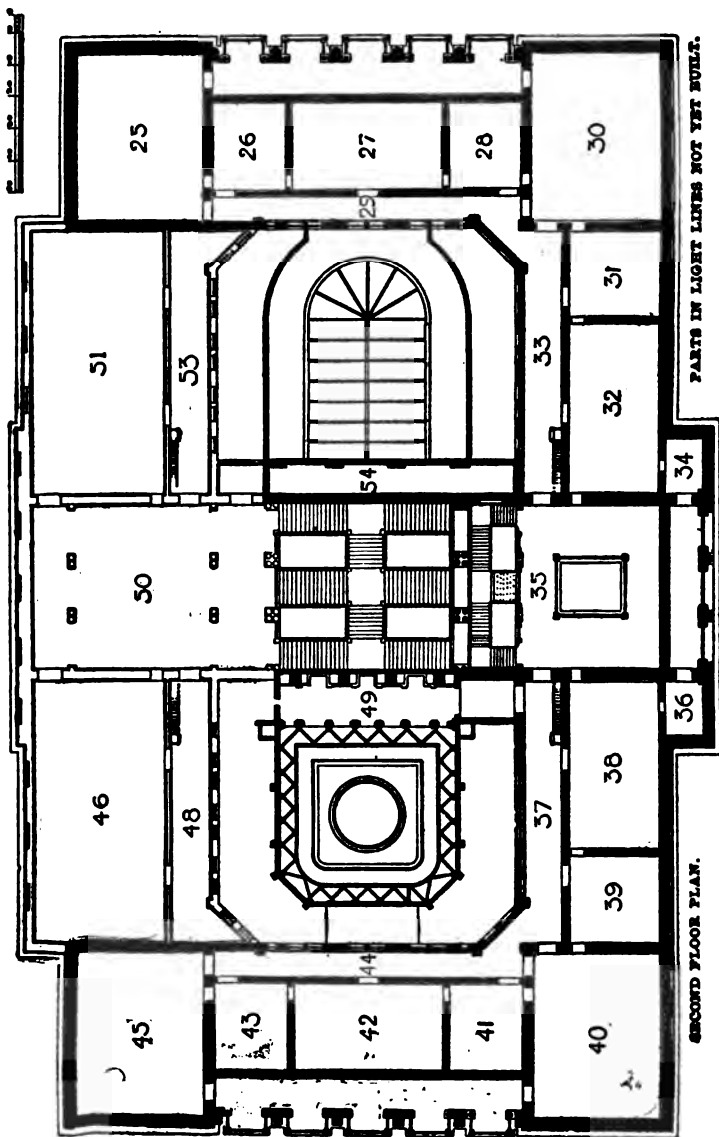


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FOR THE YEAR ENDING
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WITH REPORTS OF THE DIRECTOR, TREASURER, AND
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TRUSTEES OF THE ART INSTITUTE OF CHICAGO

1903-1904

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ART COMMITTEE

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THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Upon the payment of one hundred dollars annual members become Life Members and are thenceforth exempt from dues. Governing members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars governing members become Governing Life Members and are thenceforth exempt from dues. All receipts from Life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

Twenty-fourth Annual Report of the Trustees.

CHICAGO, June 2, 1903..

To the Governing Members of the Art Institute of Chicago:

The Sculpture Hall, which was in course of construction at the time of the last Annual Report, was finished in November, and the installation of the architectural casts was begun at once. The work of installation now approaches completion. This part of the building is roofed in at the top of the sculpture hall and the construction of the picture galleries above the hall, though they are much needed, is postponed until the necessary funds are provided. The building of these galleries, the construction of the central staircase and dome, and the facing of the East front with stone, will complete the present building. The cost will probably exceed \$200,000.00.

Last fall the Munger Gallery, Room 40, was fitted up in a manner suitable to the fine collection which occupies it. The floor is of ornamental mosaic, of gray and green tones, the wainscoting of black marble, the walls of deep red. The galleries of the North wing are now all in mosaic and marble, except Rooms 43 and 45, which are occupied by the textile collection of The Antiquarians.

Several lesser improvements have been made in the working parts of the building.

During the recent session of the Illinois State Legislature several measures were passed which concern the Art Institute. Mention was made in the report of last year that an act of the Legislature relating to the new-made land on the lake shore, opposite the Art Institute, was rendered invalid by irregularities connected with the signature of the Governor. A new Act was passed in April, 1903, conveying to the South Park Commissioners the complete control for park purposes of that part of the Lake Front east of the Illinois Central tracks, that is, of all the submerged land from Randolph St. to Lake Park Place (formerly Park Row). The whole Lake Front Park is now called Grant Park.

Grant Park, west of the tracks and south of Jackson Street, was already in charge of the South Park Commissioners. The land upon which the Art Institute stands, and technically the building itself, now belong to the city of Chicago. An ordinance is in course of preparation by which the city will be requested to convey to the South Park Commissioners the two blocks upon which the Art Institute stands, bounded north and south by Monroe and Jackson Sts., and east and west by the Illinois Central tracks and Michigan Ave., and it is believed that the City Council will readily adopt such an ordinance.

Other acts indirectly affecting the Art Institute, provided the means by which the South Park Commissioners may fill in the submerged portions of Grant Park and authorized them to raise money annually by taxation for the care of the park.

But the measure which far transcends all others in importance to the Art Institute, and which is undoubt-

edly the most important event in the history of the year is an Act amending an Act concerning Museums in Public Parks, which we transcribe in full :

Be it enacted by the People of the State of Illinois represented in the General Assembly : That an act entitled, "An act concerning museums in public parks," approved June 17, 1898, in force July 1, 1898, be, and the same is hereby amended so as to read as follows :

SECTION 1. That the corporate authorities of cities and park districts having the control or supervision of any public park or parks, are hereby authorized to purchase, erect and maintain within any public park, under the control or supervision of such corporate authorities, edifices to be used as museums for the collection and display of objects pertaining to natural history or the arts and sciences, or to permit the directors or trustees of any museum devoted to either of the purposes aforesaid, now located in any public park under the control or supervision of any city or park district, to erect and maintain its museum or museums within any public park now or hereafter under control or supervision of any city or park district, and to contract with the directors or trustees of any such museum or museums relative to the erection and maintenance thereof. Such cities and park districts may charge, or permit said museums to charge an admission fee, not to exceed 25 cents for each visitor over ten years of age, and not exceeding 10 cents for each visitor of ten years of age and under, the proceeds of such admission fee to be devoted exclusively to the maintenance of such museums. Provided, that all such museums shall be open to the public without charge for three days each week, and to the children in actual attendance upon any of the schools, in this State, at all times. If any owner or owners of any lands or lots abutting or fronting on any such public park, or adjacent thereto, have any private right, easement, interest or property in such public park appurtenant to their lands or lots, or otherwise, which would be interfered with by the erection and maintenance of any museum as hereinbefore provided, or any right to have such public park remain open or vacant and free from buildings, the corporate authorities of the city or park district, having control of such park may condemn the same in the

manner prescribed in an act of the General Assembly entitled, "An act to provide for the exercise of the right of Eminent Domain," approved April 10, 1872, in force July 1, 1872, and the amendments thereto.

SECTION 2. That any board of park commissioners, having control of a public park, within which there shall be maintained any museum or museums of art, sciences or natural history, under the provisions of this act, is hereby authorized to annually levy a tax (in addition to all other taxes authorized by law) of one-half mill on each dollar of taxable property embraced in said district, according to the valuation of the same as made for the purpose of State and county taxation by the general assessment last preceding the time when such one-half mill tax shall be levied for the purpose of maintaining and caring for such museum or museums, and the buildings and grounds thereof; and the proceeds of such additional tax shall be kept as a separate fund: *Provided*, the proposition to annually levy a tax as herein authorized shall first be submitted to a vote of the legal voters of such park district and receive a majority of the votes cast upon such proposition.

The effect of this law is, with the concurrence of the South Park Commissioners, to permit the new Field Columbian Museum to be built upon the Lake Front, and to permit the Art Institute to build extensions across the tracks of the Illinois Central Railroad. It also authorizes the South Park Commissioners, after a referendum to the voters, to levy an annual tax of one-half mill on the dollar for the maintenance of the Art Institute and the Field Columbian Museum, which will amount to about \$50,000 a year for each institution.

This law does not go into effect until July 1, 1903, too late for the tax levy of this year. The earliest time at which the question of the additional tax can be submitted to the people will be April, 1904. Meanwhile it is necessary to obtain the passage of the city ordinance mentioned above. If these matters are satisfactorily settled, as we confidently expect they will be, we shall

begin to reap the fruits of this friendly legislation in somewhat less than two years. When once in operation it will solve at once the problem of the maintenance of the museum. Hitherto we have had no income applicable to museum expenses, except the receipts from membership dues, door fees, catalogue sales, etc., and the annual deficit has been between \$10,000 and \$15,000. With \$50,000 additional income the financial condition will be greatly relieved.

The final settlement of the Estate of Mrs. Catherine M. White (widow of Hugh A. White), who died June 1, 1899, of which the Art Institute is residuary legatee, is still delayed by legal obstacles, which however do not endanger any great proportion of the property.

Under a law of Congress ordering the reimbursement of money paid by charitable and educational institutions under the inheritance tax law, the Art Institute has recovered \$1,250 paid upon the bequest of T. B. Blackstone.

The Maria Sheldon Scammon Endowment for courses of lectures upon the fine arts by eminent authorities has become available, and the Scammom Lectures were brilliantly opened by a course of six lectures in May, 1903, by John La Farge, upon "The So-called Barbizon Painters."

With regard to memberships, there has been an increase in the number of life members and a loss in the number of annual members. The record at present stands :—

Honorary Members,	13—the same as last year.
Governing "	248—a loss of 4
Annual "	2106—a loss of 90
Life "	191—a gain of 35
Total,	2552—a loss of 60

A total of 306 new members has been received during the year, but 396 have dropped out, or been transferred to other forms of membership.

The total receipts from members including \$867.25 interest from life membership funds, have been \$33,813.42, against \$38,250.03 last year, a loss of \$4,436.61.

The governing membership is limited to 250, in whom are vested the property and government of the institution. During the past year three governing members have died, namely: Wiley M. Egan, N. K. Fairbank, and Alexander Geddes. The following have been elected, and have qualified: Marshall Field, Jr., Lewis S. Perry, F. H. Armstrong, and there are now 243 governing members.

The exhibitions have been held as usual. The galleries have been open every day, 202 pay days, and 163 free days. The total attendance of visitors has been 713,577, exceeding that of last year by 33,064.

The most valuable accessions to the collections during the year has been as follows:

Oil Paintings: "The Pilots, Puerta de Passaje," by Frank Brangwyn. Purchased from the Stickney Bequest."

"Portrait of H. W. Hewitt," by Charles Loring Elliott. Purchased.

"A Woman of the Empire," by Walter McEwen. Presented by Mrs. Charles J. Singer.

"Portrait of Charles L. Hutchinson," by Gari Melchers. The gift of friends.

"Still Life," by Charles Dyer. Presented by the heirs of Henry W. King.

"The Cliffs at Trouville," by Claude Monet. Purchased from the Stickney Bequest.

Fifty-four original drawings, by Will H. Low, in illustration of Keats' "Lamia" and "Odes and Sonnets." Purchased from the Stickney Bequest.

Plaster cast of the equestrian statue of Bartolommeo Coleoni, by Verocchio. Purchased from the Blackstone Fund.

Cabinet, textiles and other objects. Presented by the Society of the Antiquarians.

The annual prize of \$500, provided by the liberality of Mr. Norman W. Harris, in the exhibition of American paintings, was awarded to Walter McEwen for a painting called "A Lady of the Empire." The Martin B. Cahn prize of \$100, for the best picture by a Chicago artist, was awarded to Mrs. Anna L. Stacey, for a painting called "The Village at Twilight." In the exhibition of Chicago Artists the fund raised by the Municipal Art League for the purchase of the best picture, was expended upon "October, sear and gold," by John C. Johansen. The Arts Club prize of \$100, awarded by the votes of the members of the Arts Club, was given to Frederick W. Freer for a portrait of himself.

We may hope, through the operation of the laws described above and the realization of bequests already assured to us, that within two or three years the problem of the maintenance of the museum and school will be solved. For extensions we must still depend upon private liberality. The immediate needs are means to build the picture galleries over the great sculpture hall, and the central staircase with the dome. Several of the

fine Dutch paintings of the Demidoff collection remain unappropriated by donors, and our friends are invited to attach their names to them by subscribing their cost. Those already presented bear the names of T. B. Blackstone, M. A. Ryerson, Edson Keith, Sidney A. Kent, C. T. Yerkes, Byron L. Smith and C. L. Hutchinson. The library is greatly in need of funds for the purchase of books as well as for endowment. This fine little library which has been consulted by 30,000 visitors within the last year, contains only about 3,000 volumes. Through the liberality of Mr. Ryerson we have a beautiful library building with accommodation for tens and hundreds of thousands of books. The other libraries of the city, in accordance with the spirit of coöperation so creditable to Chicago, are anxious to yield the field of art to us. Under these circumstances benefactions to the library are of great importance to us, and will be of immediate value and benefit to art students. A fund for the enlargement and extension of the Pearsons collection of Autotypes would be most acceptable.

We are in plain sight of the completion of the present museum building, with the almost certain prospect of the collections overcrowding it before it is finished. Our plan is to make extensions to the eastward, bridging the Illinois Central tracks with a gallery, and building new museum buildings upon the new made land. The endowment of professorships and scholarships in the school and of curatorships in the museum is most desirable. The severe economy of the present regime interferes with our doing the proper work of such an institution and limits our usefulness in every direction.

While we have no reason to be dissatisfied with our progress in the past, we earnestly desire promptly to avail ourselves of the many avenues of usefulness that open before us.

CHAS. L. HUTCHINSON, Prest.
MARTIN A. RYERSON, Vice-Pres.
SAMUEL M. NICKERSON,
WILLIAM T. BAKER,
ADOLPHUS C. BARTLETT,
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CLARENCE BUCKINGHAM,
ARTHUR ORR,

LAWRENCE E. MCGANN,
City Comptroller(*Ex-Officio*),

CARTER H. HARRISON,
Mayor, (*Ex-Officio*),
Trustees.

Report of the Treasurer

From June 1, 1902, to June 1, 1903.

CASH RECEIVED.

Balance June 1, 1902.....		\$ 12,050.00
Museum Account—		
Admission Fees.....	\$ 7,542.25	
Catalogue Sales.....	1,353.65	
Field Estate Donation.....	1,000.00	
Governing Members' Fees.....	300.00	
Governing Members' Dues.....	5,575.00	
Life Membership Income.....	867.25	
Governing Life Membership Income.....	293.17	
Annual Members' Dues.....	20,847.50	
Club Members' Dues.....	1,230.50	
Sundry Receipts.....	2,553.36	\$ 41,567.68
School Account—		
Life Classes.....	\$11,963.65	
Antique Classes.....	14,954.54	
Modelling Classes.....	929.00	
Designing Classes.....	5,065.50	
Architectural Classes.....	2,252.50	
Evening Classes.....	5,366.60	
Saturday Juvenile Class.....	5,119.25	
Saturday Special and Normal Classes.....	2,187.25	
Extension and Special Classes.....	906.75	
Locker Fees, etc.....	1,254.00	
French Class.....	82.75	
Summer School.....	3,127.40	
Sundry Receipts.....	24.48	\$ 53,283.62
Library Account—		
Matriculation Fees.....	\$ 724.00	
Sundry Receipts.....	359.33	\$ 1,083.33
Fullerton Hall Account.....		
		\$ 398.00
Bills Payable Account.....		156,500.00
Sculpture Hall Account.....		16,867.44
Accession Account.....		1.00
Picture Sale Account.....		10,109.95
Scammon Fund Account.....		28,000.00
Scammon Fund Income Account.....		2,129.71
Stickney Fund Account.....		1,500.00
Stickney Income Fund Account.....		5,953.62
Life Membership Account.....		2,500.00
Life Membership Investment Account.....		800.00
Governing Life Membership Account.....		1,200.00
Governing Life Membership Investment Account.....		900.00
Donation Account.....		1,150.00
Cahn Prize Account.....		166.83
Friday Club Scholarship Income Account.....		160.00
Womans' Club Scholarship Income Account.....		60.00
Memorial Club Scholarship.....		176.00
Blackstone Fund Account.....		23,812.50
Blackstone Fund Income Account.....		1,680.23
Ogden Fund Income Account.....		200.00
Adams' Fund Income Account.....		246.87
Jackson Fund Account.....		8.50
Jackson Fund Income Account.....		11.50
Ryerson, Hutchinson Metal Account.....		5.28
		\$374,462.06

Report of the Treasurer

From June 1, 1902, to June 1, 1903.

CASH DISBURSEMENTS.

Museum Account—

Salaries and Extra Help, etc.....	\$25,160.83	
Janitor Supplies, Steam Fitting, Lumber, etc.....	1,957.47	
Electric Light.....	2,380.90	
Fuel Gas.....	2,284.26	
Postage, Stationery, etc.....	5,422.24	
Reception Expenses.....	824.50	
Musicals, Lectures, etc.....	1,457.06	
Watch Service.....	144.00	
Interest on Notes.....	24,073.57	
Telephone Service.....	187.18	
Street and Lawn.....	271.98	
Furniture and Fittings.....	274.20	
Accession Repairs.....	51.93	
Building Repairs.....	4,463.63	
Uniforms.....	63.25	
Exhibitions.....	5,155.88	
Insurance.....	232.11	
Sundry Expenditures.....	543.84	\$ 74,843.73

School Account—

Salaries, Teachers, Clerks, Janitors, Models.....	\$47,180.69	
Still Life and Application Material.....	552.78	
Postage and Office Supplies.....	506.54	
Catalogues, Circulars, etc.....	821.64	
Fuel Gas.....	864.55	
Electric Light.....	879.14	
Hardware, Steam Fitting, Lumber, etc.....	1,344.58	
Casts, Furniture and Fitting.....	1,801.64	
Ceramic Class Expenses.....	245.20	
Armour Institute.....	472.88	
Refunded Tuition.....	653.76	
Advertising.....	582.50	
Prizes and Scholarships.....	474.80	
Sundry Expenditures.....	376.98	\$ 56,756.92
By Building Account.....		924.51

Fullerton Hall Account.....	\$ 201.23
Bills Payable Account.....	116,000.00
Sculpture Hall Account.....	51,572.07
Accession Account.....	2,454.77
Picture Sale Account.....	10,109.56
Scammon Fund Account.....	38,043.85
Scammon Fund Income Account.....	2,497.11
Stickney Fund Account.....	1,500.00
Stickney Fund Income Account.....	6,806.79
Life Membership Account.....	2,000.00
Life Membership Investment Account.....	63.33
Governing Life Membership Account.....	2,300.00
Governing Life Membership Investment Account.....	61.73
Donation Account.....	1,150.00
Cahn Prize Account.....	140.00
Munger Gallery Account.....	3,305.00
Library Account.....	3,543.56
Balance May 31, 1903.....	82.83
	<u>\$574,482.06</u>

ERNEST A. HAMILL, *Treasurer.*

Report of the Director.

CHICAGO, June 4, 1903.

To the Board of Trustees of the Art Institute of Chicago:

The most important step with regard to the collections during the past year has been the completion of the sculpture hall, and the installation of the collection of casts of French historic sculpture. This hall is 208 feet long, 58 feet wide and 33 feet high. Some of the casts are 35 feet long and more than 30 feet high. These casts, of cathedral portals and other architectural sculpture from the 11th to the 19th Century, were sent to the Columbian Exposition by the French Government, and a part of them has been kept in storage for nearly ten years. The collection was formed under the direction of the French National Committee on Historic Monuments, from the Trocadero, the Louvre, and the Museum of Decorative Arts in Paris. The largest pieces are portals of the cathedrals of Bordeaux, St. Marceaux and St. Gilles, and the choir gallery of Limoges. The process of installation has occupied six months and will be completed in about three months more.

A part of this collection has hitherto been accommodated in Rooms 11, 12 and 13, and its removal will permit improvements in the installation of the sculpture collection. It is the intention to remove the casts of modern sculpture from Room 10 to Room 12 and the neighboring corridors, and to gather the Renaissance sculpture from Rooms 6, 85, and elsewhere, into Room

10. Room 35, the central hall of the second floor, will contain only bronze sculpture and paintings. For some time it has been the practice of the museum to bronze the plaster casts from bronze originals, in order they may be more perfect fac-similes.

The collection of original drawings of Will H. Low for "Lamia" and "The Odes and Sonnets" has been permanently installed, partly in swinging frames, in the North corridor, known as Room 37.

During the summer of 1902 a sky-lighted class-room, 67 by 35 feet was constructed in the centre of the building by roofing over the space enclosed by the new constructions. It is temporary, but is for the present a fine class room, occupied by students of the designing department. The lunch-room was floored with tile and newly furnished and decorated, and a kitchen of brick and tile constructed in one of the areas. The shipping room was transferred to Room 112 in the north-east corner of the building, and Room 110, formerly occupied by the Illinois Chapter of the American Institute of Architects, was fitted up for a Normal class room. The Munger collection of paintings was rearranged in the newly appointed gallery (see Trustees' Report), and is now a fine collection, finely housed.

During the past year, Mrs. A. N. Kendall, of La Moille, Ill., has laid the foundation for a collection of stereopticon slides of paintings, sculpture, and other objects of art, in the Art Institute. Through Mrs. Kendall's liberality a room under the Ryerson Library has been partitioned off and fitted up for the accommodation of the slides, and a beginning of the collection has been made by the purchase of about 300 slides. The

object of the donor is educational, and slides will be rented to public schools at nominal rates. The Art Institute possesses about 1,800 slides besides those mentioned above.

The exhibitions of the year have been numerous and interesting. A full list of them accompanies this report. (See p. 33.)

Some criticism had been made of the composition of the juries of selection in the annual exhibition of Artists of Chicago and Vicinity. To meet this criticism the jury this year was elected by a vote of the exhibitors of the last five years. The result was that out of a jury of nine members thus impartially chosen, seven were teachers in the Art Institute.

One of the most notable special exhibitions was the Art-Crafts' Exhibition held in December, which was proposed and in part managed by the Alumni Association of the department of Decorative Designing of our school. The exhibition included decorative objects of many kinds, textiles, bindings, metal work, furniture, ceramics, designs, etc., and proved unexpectedly successful and popular. It occupied three galleries, and many sales were made. A similar exhibition of still higher standard will be undertaken next December.

Another interesting exhibition was the loan collection of works of Fritz Thaulow, the contemporary Norwegian artist. It was gratifying to find nearly thirty of his works owned in Chicago, and their appearance together sustained the high reputation of the artist. The present water-color exhibition is perhaps the best we have ever had, and includes a strong representation of the Boston Water Color Club.

Miss Sara Hallowell has continued to act as the Paris agent of the Art Institute for the collection of pictures for the annual exhibition, and is engaged for the coming year.

It has been a matter of regret for some time that we have no stated provision for the exhibition of current European art productions. There is a prospect of this difficulty being met in part at least, during the coming year. Arrangements have been made for the exhibition in December of about a hundred of the best works of contemporary German artists, accompanied probably by some objects of decorative art. Later in the season a collection of works of the International Society of Sculptors, Painters and Gravers will be exhibited. Of this society Mr. Whistler is the President, Mr. Lavery the Vice-President, and the council includes Guthrie, Pennell, Ludovici and Thaulow. A representative collection is to be made up and sent to America by its Secretary, Mr. Sauter.

The Art School has had a successful year. The whole number of students in the various departments has been as follows :

Day Students,	-	-	-	787
Evening Students,	-	-	-	740
Saturday Classes,	-	-	-	987
Summer School,	-	-	-	219
Total,	-	-	-	2,688
Counted in two classes,	-			108
Corrected Total,	-	-	-	2,580

This shows an increase of 241 over last year.

The greatest number enrolled at one time was 1,641.

This is an increase of ten per cent. in numbers, but most of it is in special classes, and the increase as measured by tuition receipts is about two per cent.

The lecture courses, which constitute so valuable a part of our work, have been held as usual. In the Tuesday afternoon course there have been seventeen lectures by various persons.

The usual extended courses upon decorative art, sculpture, painting and architecture, have been given by Mr. Pattison, Mr. Taft, Mr. Browne and Mr. Otis. Upon alternate Tuesdays in the winter, concerts were given in Fullerton Memorial Hall, preceded upon certain days by promenade concerts in the galleries. A special course upon "Roman Private Life," was given by Prof. Gordon J. Laing, of the University of Chicago.

There have been 212 audiences in Fullerton Memorial Hall since June 1, 1902, as follows:

Lectures open to members and students,	-	82
Musicales open to members and students,	-	5
School lectures (*),	- - - -	57
Lectures and meetings of other societies,	-	68
Total,	- - - - -	212
The aggregate attendance was 47,859.		

A full list of the lectures is submitted with this report.

(*) Most of the class lectures are held in the class lecture room.

The attendance of visitors to the museum has been as follows :

FROM JUNE 1, 1902, TO JUNE 1, 1903.

Number of visitors, paid admission,	-	80,169
Number of visitors, on free days,	-	516,309
Number of visitors, admitted free on membership tickets on other days,	-	88,276
Number of visitors, students, artists, etc., admitted free on other days, estimated,		128,828
Total,	-	718,577
Average number of visitors on Wednesdays, free all day,	-	2,622
Average number of visitors on Saturdays, free all day,	-	3,402
Average number of visitors on Sunday, open 1 to 5 free,	-	3,457
Average number of paying visitors on other days,	-	149
Largest attendance in one day (Sunday, Nov. 2, excursion),	-	6,690
Smallest attendance in one day (Monday, May 11),	-	104

Mr. Will H. Low, the non-resident professor of the year, visited the school during October and November, and conducted an interesting class in composition and mural painting. Mr. Lawton S. Parker was also added to the staff of instructors from October 1 to the end of January, bringing the latest results of his experience in Paris. The great growth of the school had rendered the old system of examinations burdensome, and under the guidance of Mr. Parker, the system of Ateliers and Concours commonly used in Paris was adopted throughout both the day and evening schools. The results thus far are good. The whole number of instructors and lec-

turers in the school, including student-teachers in juvenile classes, is about 75. In a staff so large there are changes every year. The most important changes this year are that Mr. Frederick Richardson removes to New York, and Mr. Charles Francis Browne goes to Europe for the year. Mr. Frederic C. Bartlett will take charge of composition in color, and Mr. John C. Johansen and Mr. Karl Albert Buehr will be added to the regular academic teachers.

A gold medal was awarded to the school upon the exhibit of students' work, partly original and partly photographic, sent to the Cotton-State Exposition at Charleston, S. C., in 1902.

The American Travelling Scholarships proposed for the persons adjudged the best students in the school were awarded in June, 1902, to Miss Hope Dunlap, Mr. Albert H. Krehbiel and Miss Ethel L. Coe.

The academic Diploma which has been conferred upon students fulfilling a certain course in the school, will be discontinued after 1905. It was chiefly valuable to graduates who intended to become teachers, and is replaced by the regular normal diploma.

The question how far the school shall undertake instruction in the applied arts is now before us in the most practical form. Right years ago a "room of application" was established in connection with the department of decorative designing, but was relinquished because it took off too much time from the study of design. Two years ago a class in the decoration of china was formed and a little class in basketry sprang up. During the past year classes in ornamental pottery and metal work have been established. These classes are almost of spon-

taneous growth and are closely related to the classes in decorative designing. The number of students in them is now about 60, and is likely to increase rapidly. There are many arguments in favor of continuing them: the reciprocal influence of academic art and applied art is undoubtedly excellent; in the best periods of art the artist, the designer and the artisan have been identical; there is a plain drift towards art-crafts at the present moment and the demand must be met in some way. But the question of room and management are serious ones. Other crafts, such as book-binding and wood-carving, will soon present themselves, and the question whether the Art Institute can wisely add a school of artist-artisans to its present great school of academic art is a serious one. That such a movement would interest a great number of the most advanced friends of art cannot be doubted. The Alumni Association of the department of Decorative Designing has addressed a letter to the Art Institute suggesting that possibly in case of need their association might take charge of this branch of work.

This report is accompanied by the report of the Librarian of the Ryerson Library, and by complete lists of the accessions to the collection, the gifts and other accessions to the library, and the exhibitions, lectures and publications of the year.

Very respectfully,

W. M. R. FRENCH,
Director.

Report of the Librarian.

CHICAGO, June 4, 1903.

To the Director and Trustees of the Art Institute of Chicago:

In this the second year of our occupation of the Ryerson Library building, we are glad to be able to report marked progress in the growth and corresponding usefulness of the library.

The books have been all re-catalogued, and classified in accordance with the Dewey System of Classification for the division of Fine Arts. This does not imply that we have adhered strictly to the Dewey System, for in several instances important changes have been considered advisable and acted upon. For example, 740 to 749 in our library is devoted entirely to Drawing and what it includes. For Decoration and Design, which Dewey classifies along with Drawing, we have made a new section with the heading "Decorative Design and Applied Art," employing the numbers D. 10 to D. 19.

The Analytical catalogue of the illustrations as well as of the text contained in our volumes is now in process of preparation. This work will occupy an indefinite time, but it is of immediate use and will be of incalculable benefit to the patrons of the library.

The number of volumes added during the past year has been 270, all but 5 of which have been placed in the reference department. The accessions include 19 volumes on architecture, 48 on decorative design and applied art, 2 on sculpture, 36 on drawing and painting, 29 on art and

criticism, 2 on landscape gardening, 67 bound volumes of periodicals, and the remaining 67 volumes are on various subjects connected with art.

Our Accession Book shows the number of volumes in our library to be 3,051, but in re-cataloguing, we find 112 volumes are missing, 8 numbers are declared vacant, caused by rebinding two or three volumes in one binding, and 31 numbers have been transferred to the Pamphlet Department, making the actual number of volumes in our library 2,900. Of the 112 missing volumes, a few were worn out, several were burned in a fire in a bindery a few years ago, and we still look forward hopefully to the return of at least some of those remaining unaccounted for.

In our Catalogue Department, our binders relating to art in foreign countries number 134, an increase of 15 binders over last year. The binders relating to American art number 254.

Owing to our accessions being confined to what might be called the absolutely necessary class, that is, books that are required for constant reference, the growth of the circulating library is exceedingly slow, and still continues to be available exclusively to the students of the Art Institute, to whom 2,040 volumes have been issued during the school year now ending. The reference department is accessible to both students and members of the Art Institute, and indeed to all visitors to the institution. In the departments of Decorative Design and Architecture, when considered necessary by the teachers and under their direction, reference books are allowed to be taken to the class rooms. The books that have been issued in this manner during the past season are included

in the 2,040 volumes referred to above. The Mrs. D. K. Pearsons' collection of carbon photographs constitutes a feature of the library of the highest value, and is most accessible. 400 persons have made use of these photographs for the purpose of art study during the past season, while 305 photographs have been lent for short periods of time to art clubs and lecturers.

From June 1, 1902, to June 1, 1903, the students who have made use of the library number 26,509, the number of visitors consulting the books for purposes of study 4,152, and the number of casual visitors 12,108, making a total for the year of 42,769. The largest attendance of students in one day (February 27) was 207, the largest attendance of evening students in one evening (November 5) was 74, the largest number of visitors in one day (August 30) was 215, and the largest number of consulting visitors was on January 31 and March 28, registering 47 each of these days.

On November 17, 1902, a contract was formed between the Illinois Chapter of American Architects and the Art Institute of Chicago, by which the Illinois Chapter loans to the Art Institute its library, consisting of 15 bound volumes, 73 bound magazines, 13 unbound folios, principally plates, a large number of files (many of them incomplete) of architectural, engineering and scientific journals, and a collection of miscellaneous photographs and pamphlets. Such of these volumes as were not already in the library have been placed upon our shelves.

Eight new names have been added to our list of art periodicals, while two or three of our subscriptions have been dropped.

The list to which we at present subscribe is appended:

American Architect,	<i>Gazette des Beaux Arts,</i>
American Architectural Review,	Handicraft,
American Institute of Architects Quarterly Bulletin,	Harper's Magazine,
Applied Arts' Book,	House Beautiful,
Architectural Record,	House and Garden,
Art Amateur,	Inland Architect,
Art Collector,	Inland Printer.
Art Interchange,	Journal of Archæology,
Art Journal,	<i>Journal des Arts,</i>
Art Student,	<i>L'Art pour Tous,</i>
<i>Art et Decoration,</i>	<i>L'Art Decoratif,</i>
<i>Les Arts,</i>	Library Journal,
Brickbuilder,	Magazine of Art,
Brochure Series,	<i>Materiaux et Documents, etc.,</i>
Brush and Pencil,	Monumental News,
<i>Bulletino della Commissione Archeologica Comunale di Roma,</i>	Outlines for the Study of Art,
<i>Century Magazine,</i>	<i>Petits Edifices,</i>
Chautauquan,	Portfolio,
<i>Chronique des Arts,</i>	Public Libraries,
The Craftsman,	Scribner's Magazine,
<i>Das Interieur,</i>	Sketch Book,
	Studio,

A list of gifts to the library accompanies this report. The library so far remains unendowed, and our only regular source of income for the present is the matriculation fees of the students, amounting last year to \$724.00. As the greater part of this sum is consumed in binding and repairing books, and in subscriptions to magazines and periodicals, no considerable accession can be looked for except by gift or by special appropriation.

Very respectfully,

J. L. FORRESTER,

Librarian.

Special Course of Lectures upon Subjects Relating to Art.

November 25, November 26, December 2, and December 8, 1902. Four lectures—a short course by Ernest Knauff, editor of *The Art Student*, New York; "Modern Processes of Pictorial Reproduction."

Thursday afternoons at four o'clock, January 8, 22, February 5, 19, March 5, and 19, 1903. Six lectures—a University Extension Course. Gordon J. Laing, of the Latin Department of the University of Chicago: "Roman Private Life." Illustrated by the stereopticon.

March 31, April 1 and 7, 1903. Three lectures—a short course by George Hartnell Bartlett, Principal of the Massachusetts Normal Art School, Boston: "The History and Practice of the Art of Illustrating." Illustrated by examples.

On March 10, 12, 17, and 25, Mrs. Milward Adams talked to the students on "Dramatic Expression as related to Line, Form and Color."

Gallery Lectures upon the Collections.

Friday afternoons at four o'clock, October 17 to December 19, 1902. Ten lectures on "Sculpture, Ancient and of the Renaissance," by Lorado Taft, Sculptor. Illustrated by the stereopticon and the collections of the Art Institute.

Thursday afternoons at four o'clock, January 8 to March 12, 1903. Ten lectures upon "Antiquities, Metals, Textiles, etc.," by James William Pattison, painter. Illustrated by the stereopticon and the collections of the Art Institute.

Thursday afternoons at four o'clock, March 19 to June 4, 1903. Twelve lectures upon "Pictures, Old and Contemporary," with especial reference to the Art Institute collections, by Charles Francis Browne, painter. Illustrated by the stereopticon and the collections.

Course on Architecture.

Monday afternoons at four o'clock, November 10, 1902, to March 23, 1903. Eighteen lectures on "The History of Architecture from the Renaissance to the Present Time," by William A. Otis, architect. Illustrated by the stereopticon.

Exhibitions of 1902-1903.

The fourteenth annual exhibition of water colors, which was in progress at the time of the last report, closed June 8, 1902. Seventeen pictures were sold for \$1,198.

(1) From June 20 to July 27, the annual exhibition of work of students of the Art Institute was held in Galleries 25, 26, 27, 28, 30, 81.

(2) From October 2 to October 20, a special exhibition of 27 works by Alexis J. Fournier was held in Gallery 25.

(3) During the same period, October 2 to October 20, a special exhibition of 43 pictures of country children by A. E. Albright, was held in Gallery 30.

(4) Also during the same period, October 2 to October 20, the tenth annual exhibition of the Chicago Ceramic Association was held in Galleries 27 and 28.

(5) Upon Tuesday, October 28, the fifteenth annual exhibition of oil paintings and sculpture by American artists, including a special exhibition of works by Will H. Low, was opened in Galleries 25, 26, 27, 28 and 30, by an evening reception attended by 1,260 people. The number of paintings was 524 and of sculptures 9, including 65 paintings by American artists in Paris, collected by Miss Sara Hallowell. 9 works were sold for a total of \$3,480. The exhibition closed December 7.

(6) From December 16, 1902, to January 4, 1903, the Photographic Salon, an exhibition of 190 artistic photographs, arranged by the Chicago Society of Amateur Photographers, was held in Gallery 30.

(7) From December 16, 1902, to January 11, 1903, an exhibition of arts crafts, including designs for decorations, and examples of workmanship having distinct artistic merit, was held in Galleries 25, 26, 27 and 28. 142 objects were sold for \$1,978.75.

(8) From January 6 to January 18, a special exhibition of 26 marine paintings of the Dutch painter, Hendrik Willem Mesdag, was held in Gallery 80.

(9) From January 15 to January 28, the seventh annual exhibition of the Society of Western Artists was held in Gallery 35. Two paintings were sold for \$240.

(10) During the same period, January 15 to January 28, a special loan exhibition of paintings by the Norwegian artist, Fritz Thaulow, 29 in number, was held in Gallery 27.

(11) From February 8 to March 1, the seventh annual exhibition of works of artists of Chicago and vicinity was held in Galleries 25, 26, 27, 28 and 30. Pictures were bought by the following clubs: Woman's Aid, Klio Association, Arché Club, and Municipal Art League, for a total of \$800. Eight pictures besides the above were sold by the agent of the Art Institute for \$964. The annual prize of the Young Fortnightly was awarded to John C. Johansen's "Portrait of Miss R." The Arts' Club prize was awarded to Frederick W. Freer's "Portrait," and the Municipal Art League awarded a prize to John C. Johansen's picture, "October, scar and gold."

(12) From March 5 to March 23, the Art Students' League of Chicago held their ninth annual exhibition in Gallery 30. 175 pictures were exhibited, of which seven were sold for \$110.

(13) During the same period, March 5 to March 23, an exhibition of works of Chicago newspaper artists, consisting of 883 illustrations, was held in Galleries 25, 26, 27, 28.

(14) From March 26 to April 17, the sixteenth annual exhibition of the Chicago Architectural Club was held in Galleries 25, 26, 27, 28 and 30; 490 works were exhibited.

(15) On April 28, the fifteenth annual exhibition of water colors, pastels and miniatures by contemporary American artists was opened in Galleries 25, 26, 28 and 30. The collection consists of 851 works, and is still in place.

(16) On the same date, April 28, a second exhibition of the Society of Illustrators of New York, consisting of 101 illustrations, was opened in Gallery 27, and will continue until the close of the water color exhibition.

Tuesday Afternoon Course of Lectures and Musicales for Members and Students, 1902-1903.

- November 4, 1902.—Lecture: Will H. Low, New York: "The Evolution of a Mural Painter"; illustrated by the stereopticon.
- November 11.—Orchestral Concert: Members of the Chicago Orchestra.
- November 18.—Lecture: Rev. Jenkin Lloyd Jones, Chicago: "Munkacsy and his Pictures"; illustrated by the stereopticon.
- November 25.—Lecture: Ernest Knauff, editor of *The Art Student*, New York: "Technique of the Graphic Arts."
- December 2.—Lecture: Ernest Knauff, editor of *The Art Student*, New York: "Character rendering in Pictorial Art."
- December 9.—Orchestral Concert: Members of the Chicago Orchestra.
- December 16.—Lecture: Sturgis Laurence, Rookwood Pottery, Cincinnati: "Artistic Intention and its Appreciation; or how to look at Works of Fine and Applied Art"; illustrated by the stereopticon.
- January 6, 1903.—Orchestral Concert: Members of the Chicago Orchestra.
- January 13.—Lecture: Henry T. Bailey, State Agent for the promotion of industrial drawing in Massachusetts: "Curves": with blackboard illustrations.
- January 20.—Lecture: Mrs. Dwight Perkins, Chicago: "Abbey's Holy Grail, and other mural paintings"; illustrated by the stereopticon.
- January 27.—Lecture: F. Hopkinson Smith, New York: "Under a White Umbrella."
- February 3.—Lecture: J. S. Dickerson, editor of *The Standard*, Chicago: "The Artist as Student."
- February 10.—Orchestral Concert: Members of the Chicago Orchestra.
- February 17.—Lecture: William T. Dudley, State Normal School of Wisconsin, Platteville, Wis.: "The Nature of Color and Color in Nature"; illustrated by experiments and by lantern slides made by color photography.

- February 24.—Lecture : Mrs. Eleanor Bingham, Chicago: "Twelve Famous Paintings"; illustrated by the stereopticon.
- February 26.—Lecture : Charles M. Kurtz, St. Louis: "The St. Louis World's Fair"; illustrated by the stereopticon.
- March 8.—Lecture: Daniel H. Burnham, Architect, Chicago, Chairman of the Park Board of the District of Columbia: "The Projected Improvement of the City of Washington"; illustrated by the stereopticon.
- March 17.—Musical: Amateur Musical Club.
- March 31.—Lecture: George Hartnell Bartlett, Principal of the Mass. Normal Art School, Boston: "History and Practice of Drawing and Engraving on Wood; Steel and Copper Plate Engraving and Mezzotint"; illustrated by examples.
- April 1, (Wednesday, an extra lecture) George Hartnell Bartlett: "Lithography and Zincography"; illustrated by drawings on stone, materials and tools.
- April 7.—Lecture: George Hartnell Bartlett; Drawings for Photo-engraving, Half-tone, Newspaper Reproduction, etc.; illustrated by original drawings.
- April 14.—Lecture: Miss Anna Caulfield, Chicago: "Art in America"; illustrated by slides of many easel and mural paintings by Americans in public museums, libraries and other buildings.

For special courses of lectures see page 82.

List of Gifts and Acquisitions

Museum and School

- June 24, 1902.—Collection of unmounted photographs, 80 large, 16 small, of paintings and sculpture at the Art Institute. Presented by the Detroit Photographic Co.
- June 24.—Thirteen photographs and one plate showing process of illustration. Presented by Chicago newspaper artists.
- June 25.—Oil painting, portrait of Mr. Charles Lawrence Hutchinson, President of the Art Institute, by J. Gari Melchers. Presented by E. B. Ayer, A. C. Bartlett, A. G. Becker, John C. Black, C. J. Blair, Clarence Buckingham, Edward B. Butler, Charles Counsellman, John H. Dwight, E. G. Foreman, W. A. Fuller, J. J. Glessner Ernest A. Hamill, C. H. McCormick, John J. Mitchell, Martin A. Ryerson, Byron L. Smith, A. A. Sprague, Charles A. Wacker, W. B. Walker.
- September 8.—Oil painting, "The Pilots, Puerta de Pasaje." By Frank Brangwyn. Purchased from the Stickney Bequest.
- September.—Two hundred and ninety-nine stereopticon slides of subjects connected with art, and a collection of photographs, framed and unframed. Presented by Mrs. A. N. Kendall.
- October 13.—Plaster model of the Public Library given by M. A. Ryerson to the city of Grand Rapids, Mich. Presented by M. A. Ryerson.
- October 13.—Oil Painting, "Portrait of H. W. Hewitt," by Charles Loring Elliott. Purchased.
- October 13.—Oil painting, "A Woman of the Empire," by Walter McEwen. Presented by Mrs. Charles J. Singer.
- December 19.—Plaster cast, Equestrian Statue of Bartolomeo Coleoni. Purchased from the Blackstone Fund.
- December 30.—Oil painting, "Still-life," by Charles Dyer. Presented by the heirs of Henry W. King.
- December 30.—Fifty-four designs in monochrome for "Lamia" and "Odes and Sonnets" of John Keats, by Will H. Low. Purchased from the Stickney Bequest.
- January 7.—Draperies for use in still-life class. Presented to the school by W. A. Angell.
- February 17.—Pair old razors, formerly belonging to J. M. W. Turner. Presented by F. W. Gunsaulus.
- May 15.—Oil painting, "The Cliffs at Trouville," by Claude Monet. Purchased from the Stickney Bequest.

Presented by the Antiquarians

NOTE.—The Society called the Antiquarians of the Art Institute is an association of ladies organized for the sole object of making collections of antique and artistic textile fabrics, and other objects of decorative art, for the museum of the Art Institute. In the following list, where individual names are mentioned the objects are presented by the persons named, through the Antiquarians. In other cases the objects are purchased and presented by the Antiquarians as a society.

November 4, 1902.—Gold Tassel, French, Louis XVI. Presented by Samuel B. Dean.

Old Jewish Bible, bound in heavily embossed silver. Presented by Mrs. Augustus Green.

Altar cloth, embroidery. Purchased by the Antiquarians.

Embroidered chasuble, Spanish, 1524. Presented by Mrs. Ogden Armour.

December 18.—Chalice veil, 16th century. Presented by Mrs. W. W. Kimball.

Japanese combs added to collection already in possession of Antiquarians. Presented by Mrs. S. M. Nickerson.

Antique robe, Chinese. Presented by Mrs. S. B. Barrett.

Hand made velvet, Italian, 16th century. French needlework, early 17th century. Gobelin tapestry, 16th century. Chalice veil. Presented by Mrs. George M. Pullman.

January, 1903.—Robe, Chinese. Presented by Mrs. Charles W. Brega. Palanquin, Japanese, about 1700. Purchased by the Antiquarians.

Shrine, Japanese, about 1750. Purchased by the Antiquarians.

Temple stand, Japanese, about 1750. Purchased by the Antiquarians.

February.—Cabinet, English, 17th century. Purchased by the the Antiquarians.

March 28.—Cabinet, Florentine, early 16th century. From the Wales collection. Purchased by the Antiquarians.

Saddle cloth, richly embroidered with gold. Purchased by the Antiquarians.

Gifts to the Library

- June 9, 1902.—Principles of Architectural Perspective. By W. H. Lawrence. Gift of the author.
- June 10.—Catalogue Thirteenth Annual Exhibition Chicago Architectural Club. Gift of the Chicago Architectural Club.
- June 17.—Oriental Carpets. Imperial and Royal Austrian Commercial Museum. Edited by C. Purden Clark. English edition. 2 vols. Gift of M. A. Ryerson.
- Art Treasures of America. By E. Strahan. 2 vols. Gift of M. A. Ryerson.
- Catalogue Collection Emile Gavet. Gift of M. A. Ryerson.
- June 17.—Theory and practice of Art of Enamelling upon Metals. By H. Cunynghame. Gift of Chas. Francis Browne.
- June 26.—Architecture, Civil and Religious, of Central Syria. From I to VII Centuries. By Melchior comte de Vogüé, 8 vols. Gift of Chas. L. Hutchinson.
- August 8.—Publications of the Library of Congress, Washington. 7 vols. Gift of Library of Congress.
- August 11.—Sketches of Great Painters for Young People. By Colonna Murray Dallin. Gift of the author.
- August 15.—Chefs-d'oeuvres d'art of International Exposition, 1878. By Edward Strahan. Gift of Peter B. Wight.
- August 15.—Einzug Alexander des Grossen in Babylon. By M. von B. Thorwaldsen. Gift of Peter B. Wight.
- August 26.—European and Japanese Gardens. Edited by Glenn Brown. Gift of Chas. L. Hutchinson.
- September 18.—Illustrated Catalogue of paintings, bronzes, marbles, etc. From the Musée Guidi de Faenza. Gift of M. A. Ryerson.
- September 17.—Proceedings Annual Convention American Institute of Architects. 13 vols. Gift of Peter B. Wight.
- Elementary Principles of Architecture and Building. By Chas. Bates. Gift of Josephine C. Locke.
- September 17.—Teachers' Manual Prang's Complete Course. Book 5 and 6. By Clark, Hicks and Perry. Gift of Josephine C. Locke.
- Theory of Color in its relation to Art and Art Industry. By Wm. von Bezold. Gift of Josephine C. Locke.
- Linear Perspective. By R. Burchett. Gift of Josephine C. Locke.
- Color. By A. H. Church. Gift of Josephine C. Locke.
- Manual of Elementary Problems in Linear Perspective. By S. Edward Warren. Gift of Josephine C. Locke.

- Manual of Elementary Projection. By S. Edward Warren. Gift of Josephine C. Locke.
- First Book in Color. By Stephen W. Tilton. Gift of Josephine C. Locke.
- Handbook of Drawing. By W. Walker. Gift of Josephine C. Locke.
- Geometry and Trigonometry. By Edward Brooks. Gift of Josephine C. Locke.
- Technical Education. By Chas. B. Stetson. Gift of Josephine C. Locke.
- Journal of Proceedings and Addresses. National Educational Association, 1890. Gift of Josephine C. Locke.
- October 17.—Book of Perfumes. By Eugene Rimmel. Gift of J. E. Woodhead.
- Happy Hunting Grounds, tribute to woods and fields. By W. Hamilton Gibson. Gift of J. E. Woodhead.
- Highways and Byways. Saunterings in New England. By W. Hamilton Gibson. Gift of J. E. Woodhead.
- October 24.—Ancient Unedited Monuments, Painted Greek Vases. By James Milligan. Gift of Rev. J. S. Cantwell.
- November 19.—Photographs and Drawings of Historical Buildings in India. By W. Griggs. Gift of R. Hall McCormick.
- Ancient Monuments of India. By H. H. Cole. Gift of R. Hall McCormick.
- Architecture of the Renaissance in England. By J. Alfred Gotch. 2 vols. Gift of R. Hall McCormick.
- La Decoration Arabe. By Prisse D'Avesnes. Gift of R. Hall McCormick.
- Later Renaissance Architecture in England. By J. Belcher and M. E. Macartney. 2 vols. Gift of R. Hall McCormick.
- Grammar of Ornament. By Owen Jones. Gift of R. Hall McCormick.
- November 28.—Beauty in Woman. By Alexander Walker. Gift of Mary E. Ingals.
- December 15.—White House Gallery of Official Portraits of the Presidents. Gift of A. L. Warner, M. D.
- January 29.—Catalogue Fourteenth Annual Exhibition, Chicago Architectural Club. Gift of Chicago Architectural Club.
- January.—Le Mobilier Royal Français aux XVII and XVIII siecles. Historical and descriptive. 5 vols. By Emile Molinier. Gift of Henry H. Getty.

- The Connoisseur. Illustrated Magazine for Collectors. 4 vols. Gift of Henry H. Getty.
- Dessins, Estampes, Livres illustrés du Japon. T. Hayashi. Gift of Henry H. Getty.
- Etching. An Outline of its Technical Processes and its History. By S. R. Koehler. Gift of Henry H. Getty.
- January 29.—Greek Hand Mirror in Art Institute of Chicago. By Frank B. Tarbell. Gift of the author.
- February 4.—Deutsche Kunst und Dekoration. 8 vols. Gift of C. H. McConnell.
- February 5.—The Psalms of David—Victorian Psalter. Illuminated. By Owen Jones. Gift of J. E. Woodhead.
- March 5.—Fra Angelico. By Langton Douglas. Gift of Chas. L. Hutchinson.
- March 28.—Catalogue Collection of Old Paintings at Middelbourg. Baron de P. Gift of Chas. L. Hutchinson.
- Report of Librarian of Congress for year ending 1902. Gift of Library of Congress.
- L'Exposition de Paris, 1889. Gift of Chas. L. Hutchinson.
- April 17.—Library of Congress, Architectural and Decorative features. By Howard Grey Douglas. Gift of N. H. Carpenter.
- Museen des Ostens der Vereinigten Staaten von Nord Amerika. By Dr. A. B. Meyer. Gift of the author.
- Quarterly Bulletin American Institute of Architects, 1900-01, 1901-1902. 2 vols. Gift of Chas. L. Hutchinson.
- April 22.—National Cyclopaedia of American Biography. 11 vols. Gift of Oliver Dennett Grover.
- April 25.—Monographie de l'Ancien Hotel de Ville de Paris. 2 vols. By Victor Colliat and Le Roux de Lincy. Gift of Chas. A. Coolidge.
- May 9.—The Winslow Tables. By Benjamin E. Winslow. Gift of the author.
- Old German Bible with Apocrypha. Gift of Mrs. Marie Lehmann.
- Brief History of the Art and Architecture of Japan. Gift of Jas. Wm. Pattison.
- Catalogue of Works on Fine Arts in the Newberry Library. 14 vols. Gift of Newberry Library.

Publications of the Year.

June 1, 1902, to June 1, 1903.

- Circular of Instruction of the School of the Art Institute for 1902-1903, with Catalogue of Students for 1901-1902.
- Twenty-third Annual Report of the Art Institute of Chicago, 1901-1902.
- Catalogue of an Exhibition of Paintings (pictures of country children). By A. E. Albright of Chicago. October, 1902.
- Catalogue of an Exhibition of Paintings. By Alexis J. Fournier, of Minneapolis. October, 1902.
- Catalogue of the Fifteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists. October, 1902.
- Catalogue of the First Annual Exhibition of Arts-Crafts December, 1902.
- Catalogue of the Third Chicago Photographic Salon of the Chicago Society of Amateur Photographers. December, 1902.
- Catalogue of Exhibition of Works of Hendrik William Mesdag. January, 1903.
- Catalogue of a Loan Exhibition of the Works of Fritz Thaulow. January, 1903.
- Catalogue of the Seventh Annual Exhibition of the Society of Western Artists. January, 1903.
- Catalogue of the Seventh Annual Exhibition of Works by Chicago Artists. February, 1903.
- Catalogue of the Fifteenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists. April, 1903.
- Catalogues of the Exhibitions of the Chicago Ceramic Art Association, of the Art Students' League, of the Chicago Architectural Club, of the Chicago Newspaper Artists, and of the Society of Illustrators of New York, have been issued by the respective societies, and a great number of notices, circulars and statements have been issued by the Art Institute. The Antiquarians of the Art Institute published a Year Book in February, 1903.

By-Laws of the Art Institute of Chicago.

ARTICLE I.

OF MEMBERS.

Section 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

Sec. 2. Governing members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the Secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member, and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership.

Sec. 3. Honorary Members shall be chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or

patrons of art. They shall be chosen in the same manner as Governing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing members, except the right to vote.

Sec. 4. Annual Members shall have the privileges of Honorary Members for one year upon the payment of ten dollars.

Sec. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

Sec. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

Sec. 7. Life Members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall be invested and the income thereof may be disbursed under the direction of the Executive Committee.

Sec. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be known as Governing Life Members. The money so received from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II.

OF MEETINGS.

Section 1. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual Meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be ex officio members of the Board of Trustees, this provision to take effect and be in force from and after the time when the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is occupied.

Sec. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tuesday of June, and upon the last Thursday of October and January in each year. Special meetings may be

called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

Sec. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

Sec. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice President. They shall also choose from their number five persons, who with the President and Vice President shall constitute an Executive Committee, and the President of the Art Institute shall be ex officio Chairman of the Executive Committee. They shall also choose by ballot a Secretary and Treasurer.

Sec. 5. The President, Vice President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III.

OF DUTIES OF OFFICERS.

Section 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

Sec. 2. The Vice President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

Sec. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members,

and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

Sec. 4. The Treasurer shall receive and keep funds of the Art Institute, and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of the Governing Members, and shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

Sec. 5. The Executive committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV.

OF AMENDMENTS.

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest.

I do hereby give and bequeath to the Art Institute of Chicago, in the City of Chicago, a corporation created under the statutes of Illinois,

to be applied to the uses and purposes of said institution.

The Trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the operating expenses, the purchase of paintings, sculpture, books, prizes, lectures, additional buildings, and for the art school, etc.

Honorary Members

June 1, 1903.

Honorary Members are chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art.

Clark, Thomas B.
Earle, L. C.
Ellis, Mrs. A. M. H.
Ives, Halsey C.
Layton, Frederick
Page, Mrs. Thomas Nelson
Pearsons, D. K.

Walker, Edwin
Root, John W. (Deceased)
Shaw, Miss Annie C. (Deceased)
Munger, A. A. (Deceased)
Nickerson, Samuel M.
Nickerson, Mrs. Matilda.

Governing Life Members

Governing Members, upon the payment of four hundred dollars, are exempt from dues, and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

Allerton, Robert Henry
Barrett, Samuel E.
Bartlett, Adolphus C.
Bartlett, Frederic C.
Blair, Watson F.
Carrington, William T.
Dickinson, Charles
Haskell, Frederick T.
Heckman, Wallace

Hutchinson, Charles L.
Lathrop, Bryan
Lawson, Victor F.
McCormick, Stanley
Nickerson, Samuel M.
Noyes La Verne, W.
Ricketts, C. L.
Smith, Byron L.

Governing Members.

Governing Members only have the right to vote, and are eligible to the office of Trustee. They pay one hundred dollars upon the election and twenty-five dollars a year thereafter.

Adams, Cyrus H.	Brooks, James C.
Adams, George E.	Brosseau, Z. P.
Alexander, W. A.	Buckingham, Clarence
Angell, William A.	Buckingham, Ebenezer.
Armour, Allison V.	Bullen, George
Arnour, George A.	Burnham, Daniel H.
Armstrong, F. H.	Butler, Edward B.
Ayer, Edward E.	Bush, William
Baker, William T.	Cable, Ransom R.
Bannard, Henry C.	Carpenter, Augustus A.
Barnes, Charles J.	Carton, L. A.
Barnhart, A. M.	Carter, Zina A.
Barnum William L.	Caton, Arthur J.
Barrett, Elmer E.	Chalmers, William J.
Bartlett, William H.	Chapin, Simeon B.
Barton, Enos M.	Chatfield-Taylor, Hobart C.
Beale, William G.	Clark, John M.
Becker, A. G.	Cobb, Walter F.
Beidler, A. W.	Coburn, Lewis L.
Beidler, Francis	Cole, William O.
Bigelow, N. P.	Comstock, William C.
Billings, C. K. G.	Conkey, W. B.
Birch, Hugh T.	Conover, Charles
Black, John C.	Coolidge, Charles A.
Blaine, Mrs. Emmons	Coonley, Avery
Blair, Chauncey J.	Corwith, Charles R.
Blair, Edward T.	Counselman, Charles
Blair, Henry A.	Crane, Charles R.
Bodman, L. W.	Crane, Richard T.
Borden, William	Crosby, Frederick W.
Bowen, Joseph T.	Cudahy, John
Bradley, J. Harley	Cudahy, Michael
Brega, Charles W.	Dibblee, Henry
Brewster, Edward L.	Dickinson, William
Briggs, Clinton	Dixon, Arthur

Donnelley, Thomas E.
Driver, Edward A.
Durkee, R. P. H.
Dwight, John H.
Eckels, James H.
Eckhart, Bernard A.
Eddy, Augustus N.
Eddy, Arthur J.
Ellis, Mrs. A. M. H.
Fargo, Livingston W.
Farr, Albert G.
Farwell, Granger
Farwell, John V. Jr.
Field, Marshall Jr.
Field, Marshall
Fisher, Lucius G.
Foreman, Edwin G.
Foreman, Oscar G.
Forgan, James B.
Frank, Henry L.
Fuller, William A.
Getty, Henry H.
Giles, William A.
Gillette, E. W.
Glessner, J. George M.
Glessner, John J.
Goodman, W. O.
Gookin, Frederick W.
Granger, Alfred H.
Green, Adolphus W.
Green, Augustus W.
Grey, Charles F.
Griffin, Thomas A.
Gross, Samuel E.
Gurley, W. W.
Gunther, Charles
Hamill, Charles D.
Hamill, Ernest A.
Hamilton, David G.

Harris, Norman W.
Hateley, John C.
Havemeyer, William A.
Head, Franklin H.
Herrick, John J.
Hibbard, William G.
Hibbard, William G. Jr.
Higinbotham, H. N.
Holmes, Marshall F.
Houghteling, James L.
Hughitt, Marvin
Hulburd, Charles H.
Irwin, Charles D.
Jenkins, John E.
Jones, David B.
Jones, Thomas D.
Kammerer, Frank
Keep, Chauncey
Keith, Elbridge G.
Kennett, Francis J.
Keyes, Rollin A.
Kimball, W. W.
King, Francis
Kirk, Milton W.
Kohlsaat, Herman H.
Kuppenheimer, L. B.
Lafin, George H.
Lamson, Lorenzo J.
Lefens, Thies
Leiter, Levi Z.
Lincoln, Robert T.
Linn, William R.
Logan, Frank G.
Lord, John B.
Lowden, Frank O.
Lowther, Thomas D.
Lynch, John A.
McCagg, Ezra B.
McConnell, Luther W.

McCormick, Cyrus H.
McCormick, Harold F.
McCormick, R. Hall
Macfarland, Henry J.
MacVeagh, Franklin
Mair, Charles A.
Mandel, Emanuel
Mandel, Leon
Manierre, George
Miller, James A.
Mitchell, John J.
Morgan, F. W.
Moore, J. H.
Morton, Joy
Murdoch, Thomas
Nickerson, Roland
Orr, Arthur
Otis, Joseph E. Jr.
Palmer, Honoré
Palmer, Potter Jr.
Peabody, Francis B.
Peck, Ferd W.
Perry, Isaac N.
Perry, Lewis S.
Phelps, Erskine M.
Pike, Eugene S.
Porter, Henry H.
Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander H.
Rew, Henry C.
Ripley, E. P.
Rogers, J. Gamble
Roloson, Robert W.
Rosenbaum, Joseph
Ryerson, Martin A.
Schmitt, Anthony

Schwab, Charles H.
Sears, Joseph
Selfridge, Harry G.
Seipp, William C.
Shaw, Howard Van D.
Sheldon, George W.
Shonts, T. P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Smith, George T.
Spalding, Jesse
Spoor, John A.
Sprague, Albert A.
Stevens, Charles A.
Teall, E. M.
Towle, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, Edward H.
Valentine, P. Anderson
Van Inwagen James
Viles, Royal C.
Wacker, Charles H.
Walker, George C.
Walker, Mrs. J. M.
Walker, William B.
Ward, Mrs. L. A. Coonley
Ward, A. Montgomery
Warner, Ezra J.
Weare, Portus B.
Webster, George H.
Willing, Henry J.
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wrenn, John H.
Young, Caryl
Young, Otto

Life Members' List.

Life Members, upon the payment of one hundred dollars, have the privileges of annual members during their respective lives. All receipts from these memberships are invested, and the income only expended.

Adams, Joseph
Adcock, Edmund
Allen, Benjamin
Allerton, Mrs. S. W.
Andrews, E. W.
Armour, Mrs. Philip D.
Austin, Mrs. F. C.
Barber, Mrs. Helen
Bartholomay, Henry Jr.
Baumann, Gustave
Behrens, J. H.
Beidler, Augustus F.
Bentley, Cyrus
Billings, Frank
Blackman, Mrs. Edwin
Blackstone, Mrs. Isabella F.
Boal, Ayres
Boal, Mrs. Charles T.
Bodman, A. C.
Booth, Miss Mary E.
Borland, Mrs. Harriet B.
Born, Moses
Bouton, N. S.
Braun, George P.
Brown, Sanger
Brown, William L.
Bryant, Mrs. Matilda
Burley, Clarence A.
Burrows, D. W.
Butler, J. W.
Callahan, J. E.

Carpenter, A. A. Jr.
Carpenter, Frederic I.
Carpenter, W. O.
Chapin, Charles A.
Church, A. B.
Colvin, Miss Jessie
Condon, John
Conkling, Allen
Coolbaugh, Mrs. A. R.
Copelin, Alex J. W.
Cox, R. W.
Crabb, C. C.
Cramer, Mrs. Ambrose
Culver, Mrs. George N.
Daniels, Charles
Davis, Edward H.
Davis, Lewis H.
Deering, James
Deering, William
Delano, F. A.
DeWolf, W. L.
Dick, A. B.
Dickinson, Albert
Dickinson, Miss M.
Dillman, Louis M.
Douglass, William A.
Dummer, W. F.
Dunham, Mrs. M. V.
Eisendrath, W. N.
Ettinger, Charles D.
Ewing, Charles Hull

Ferguson, Benjamin F.
Field, Miss Florence
Fitz Simons, Charles
Fraley, James B.
Frankenthal, Lester E.
Gallup, Mrs. Benjamin Ela
Gaylord, Edward L.
Gibbs, William B.
Gibson, Mrs. Mina Field
Goodman, James B.
Gross, Alfred H.
Harding, A. J.
Harris, D. J.
Henderson, Howard
Hertle, Louis
Holmes, Frederick
Holt, George H.
Horton, Horace E.
Howard, Miss Katherine
Hoyt, T. W.
Hughitt, Mrs. Marvin
Husser, Joseph John
Hutchinson, Mrs. B. P.
Isham, Mrs. Katharine P.
Isham, Ralph
Judah, Noble B.
Kern, Mrs. Charles
Kesner, Jacob L.
Kimball, Eugene S.
Kimbell, Mrs. Edward C.
Kirchberger, S. H.
Kirkwood, William
Laffin, Albert S.
Laffin, John P.
Lancaster, E. A.
Lee, Blewett
Leland, E. F.
Lowenstein, Sidney
Lytton, Henry C.

McLaury, Mrs. T. G.
McMullin, Frank R.
McMunn, S. W.
Mack, Julian W.
Mallen, H. W.
Manson, William
Mansure, E. L.
Marble, Mrs. Martha J.
Markwald, E.
Mather, Alonzo C.
Mattheissen, E. A.
Mayer, Murray C.
Mead, W. L.
Mergentheim, Mrs. Babetta
Miles, Mrs. Delia H. Gallup
Moore, Frances Bliss
Moore, Rose Marie
Morris, Edward
Morrison, Charles E.
Moulton, R. G.
Mulliken, Alfred H.
Nelson, Mrs. Walter C.
Nelson, Murry Jr.
Norton, J. Henry
North, W. S.
Orb, John A.
Ortseifen, Adam
Papin, Mrs. K. R.
Peck, Clarence I.
Pettibone, A. G.
Pinkerton, Wm. A.
Pope, Mrs. Charles
Porter, George French
Porter, H. H. Jr.
Porter, James W.
Porter Mrs. Julia F.
Purcell, William
Reid, W. H.
Rew, Irwin

Robertson, Miss Ina Law	Taber, Sydney Richmond
Roche, Miss Emily	Thompson, Leverett
Rogers, Miss Susan C.	Tilton, Mrs. L. J.
Rogers, Joseph M.	Uihlein, Edward G.
Rosenfeld, Maurice	Valentine, A. I.
Rosenwald, J.	Vierling, Louis
Rudolph, Franklin	Viles, James
Ryerson, Mrs. Martin.	Wallach, J. F.
Schmitt, F. P.	Ware, J. H.
Schwill, Ferdinand	Ware, Lyman
Scott, Mrs. James W.	Watry, Nicholas
Scudder, Miss Mary	Watson, Mrs. Margaret
Seipp, Mrs. Catharina	Weeks, Mrs. Anna R.
Sells, Elijah	Weiss, John H.
Skinner, Miss Elizabeth	Wells, F. A.
Skinner, Miss Frederika	Wentworth, Mrs. Abbie Monfort
Snow, Miss Helen E.	Wheeler, Arthur
Sollitt, Oliver	Wickes, Mrs. Pere L. Jr.
Sprague, O. S. A.	Willing, Mrs. Henry J.
Stafford, John B.	Williams, Miss Anna P.
Starkweather, Mrs. R. E.	Williams, Miss Cornelia B.
Stone, Mrs. H. O.	Williams, Lucian M.
Swift, Louis F.	Wood, Casey

Annual Members

Annual Members pay ten dollars a year and are entitled, with their families and visiting friends, to the privileges of exhibitions, lectures, library, etc.

Abbott, A. H.
Abbott, Frank I.
Abt, Levi.
Ackers, Thomas B.
Ackhoff, H. W.
Adams, Miss Helen F.
Adams, James W.
Adams, Miss N. M.
Adler, Mrs. Dankmar
Adolphus, Wolfe
Adsit, Charles C.
Affeld, C. E.
Agnew, John P.
Ahrens, R. P.
Ahlsweide, Edward
Aldis, Arthur T.
Aldrich, George C.
Aldrich, W. H.
Allen, C. L.
Allen, Ira W.
Allen, J.
Allen, Mrs. C. W.
Allen, Livy Duncan
Allport, W. H.
Amberg, J. Ward
Ames, Franklin
Anderson, Carl
Anderson, J. N.
Andrews, C. F. E.
Anguish, B. D.
Annett, C. F.

Anthony, Walter M.
Antisadel, Albert
Arford, Freeman
Armour, Mrs. J. Ogden
Armour, M. Cochrane
Armsby, J. K.
Arnold, Bion Joseph
Arntzen, Bernard E.
Armstrong, Mrs. James J.
Ash, L. H.
Ashcraft, Edwin M.
Ashley, E. M.
Atkinson, J. M.
Augur, W. W.
Auten, Aaron O.
Auten, Mrs. P. L.
Averell, Mrs. A. J.
Ayer, Mrs. Benjamin F.
Baackes, Frank
Babcock, Mrs. L. A.
Babcock, Mrs. Mary K.
Bach, Emanuel
Backus, Wilson M.
Bacen, Carl Edward
Bacon, George A.
Badger, H. H.
Bailey, E. P.
Bailey, Edward S.
Bailey, E. W.
Baird, Edward P.
Baker, Alfred L.

Baker, E. J.	Beach, Myron H.
Baker, Frank H.	Beaunisne, Albert G.
Baker, Samuel	Beauvais, E. A.
Baldwin, Abraham	Beaver, Mrs. Nellie Ward
Baldwin, A. E.	Beck, Charles A.
Baldwin, C. A.	Becker, Adolph W.
Baldwin, Jesse A.	Becker, A. W.
Ballard, T. C.	Beecher, Mrs. Jerome
Bancroft, Edgar A.	Beifield, Joseph
Banga, Henry	Belden, J. S.
Banks, A. F.	Bell, Mrs. E. C.
Barber, B. H.	Bellows, Mrs. K. H.
Barker, D. N.	Beman, S. S.
Barker, O. B.	Benson, E. A.
Barnhart, A. E.	Benson, Frank A.
Barnhart, Warren	Benson, O.
Barnheisel, Mrs. Henrietta	Benson, Robert L.
Barnum, Mrs. D. B.	Bennett, A. F.
Barnes, Frank G.	Bennett, E. W.
Barrell, James	Bennett, R. J.
Barrett, Charles R.	Bensley, J. R.
Barrett, John F.	Bent, George P.
Barrett, J. P.	Bernard, A. B.
Barrett, M. L.	Berry, C. De Peyster
Barth, L. L.	Bealey, Charles H.
Bartlett, Josiah C.	Best, William
Barwell, John W.	Bettman, P. H.
Bass, George	Bines, Robert
Bass, George E.	Bingham, S. H.
Bass, John F.	Bird, A. C.
Bass, Mrs. Perkins	Bird, Harry Lewis
Bateman, Henry	Bird, John H.
Batcheller, Webster	Birkhoff, George Jr.
Bauer, Louis	Bisbee, Mrs. Jane E.
Bausher, H.	Bissell, R. M.
Baxter, T. M.	Bixby, Mrs. C. R.
Bayley, Edwin F.	Black, Mrs. John Donald
Beals, H. W.	Blackman, W. L.
Beach, Calvin B.	Blackwelder, I. S.

Blair, Mrs. L.
Blair, Mrs. William
Blakeley, Mrs. C. H.
Blatchford, E. W.
Blatchford, N. H.
Bliss, A. H.
Bliss, Frank T.
Bliss, Mrs. S. E.
Block, Isaac
Block, Willard T.
Blodgett, E. A.
Blomgren, O. N.
Blood, Miss Mary A.
Blount, F. M.
Blum, August
Blunt, John E.
Boak, Robert B.
Bode, Frederick
Bodwell, George F.
Boericke, R. H.
Boesenberg, Henry H.
Bokum, R. D.
Boldenweck, William
Bolles, C. E.
Bolton, James
Bolza, Oskar
Bond, Joseph
Bond, L. L.
Bonney, Charles C.
Booth, Ralph Harmon
Booth, W. Vernon
Borden, James U.
Borden, John
Bosch, Henry
Botsford, Mrs. Bennet B.
Botsford, H.
Boulton, George D.
Bouton, C. B.
Bowen, Ira P.

Bowers, L. W.
Boyce S. Leonard
Boylan, Miss Evelyn
Boyles, Charles D.
Boynton, Mrs. C. T.
Boynton, C. W.
Bradbury, George L.
Bradford, Mrs. N. G. Jr.
Bradley, Benjamin W.
Bradley, F. G.
Bradley, James
Bradley, M. S.
Bradley, P. B.
Bradwell, James B.
Brand, Rudolph J.
Brand, Virgil M.
Brandt, George W.
Brayton, J. P.
Bremner, D. F.
Brennock, John
Brink, Arthur P
Brittan, Arthur
Brooks, E. W.
Bromell, George D.
Bromilow, B. C.
Brosseau, A.
Broughton, Mrs. J. W.
Brower, Daniel R.
Brown, F. C.
Brown, George F.
Brown, Heman H.
Brown, Isaac E.
Brown, John H.
Brown, John
Brown, Taylor E.
Brown, Warren M.
Brown, W. Gray
Bryan, Ben B.
Bryant, George H.

Bryson, William J.	Campbell, Mrs. Robert C.
Brush, Mrs. E. H.	Cornell, S. Wilmer
Buck, B. F.	Card, Mrs. Catharine M.
Buck, O. J.	Carlton, W. G.
Buckingham, John	Carmack, E. H.
Buckingham, Miss May	Carman, G. N.
Buckingham, Wm. F.	Carmichael, Mrs. G. S.
Bull, Richard B.	Carney, W. J.
Bullen, Mrs. Robert F.	Carpenter, George B.
Bullock, Mrs. C. C.	Carpenter, M. J.
Bullock, Mrs. M. C.	Carr, Mrs. H. M.
Bunge, Wm. H.	Carson, Mrs. Jennie E.
Burgett, J. M. H.	Carter, Miss Helen L.
Burke, Robert E.	Carter, Mrs. I. S.
Burkhardt, H. S.	Carter, James S.
Burley, A. H.	Carter Leslie
Burley, F. E.	Carter, Lincoln J.
Burnett, Mrs. Wm. H.	Caruthers, Mrs. Malcom
Burrows, J. M.	Cary, Eugene
Burrows, W. F.	Caryl, A. H.
Burrows, W. A.	Case, Mrs. Emma W.
Burton, Le Grande	Case, J. E.
Burton, Mrs. Stiles	Casey, C. E.
Bush, Mrs. M. J.	Casey, Edwin A.
Busse, Fred A.	Cashman, Thomas F.
Butler, Herman B.	Castle, C. H.
Butler, Walter	Catlin, George
Butlin, T. G.	Chadwick, Charles H.
Buttolph, A. C.	Chadwick, William H.
Button, W. J.	Chaffee, Theodore W.
Butz, Otto C.	Chamberlin, George B.
Cahn, Bernard	Chamberlin, T. C.
Cahn, B. R.	Chambers, Mrs. A. F.
Cahn, Mrs. Joseph	Champlin, Mrs. G. W.
Calkins, L. A.	Chandler, E. E.
Callahan, Mrs. A. F.	Chandler, H. H.
Callendar, Joseph E.	Chandler, Joseph B.
Camp, Arthur B.	Chandler, Joseph H.
Campbell, John R.	Chandler, R. G.

Chandler, W. T.
Chancellor, Justus
Chapman, Mrs. J. D.
Chapman, James R.
Chappell Charles H.
Chard, Thomas S.
Charles, Oscar
Charnley, James
Chase, Edward G.
Chattell, B. M.
Cheesman, James
Cheney, Augustus J.
Cheney, C. E.
Cheney, William W.
Childs, Frank Hall
Childs, R. A.
Chisholm, Mrs. R. B.
Chytraus, Axel
Clark Alison E.
Clark, A. L.
Clark, C. R.
Clark, Edward G.
Clark, E. A. S.
Clark, George M.
Clark, Henry
Clark, Miss Matilda
Clark, Miss Mary A.
Clark, M. J.
Clark, Melville
Clark, Mrs. Phebe T.
Clark, Mrs. R. P.
Clarke, Mrs. Louise B.
Clarke, C. M.
Cleland, Jonas M.
Cleveland, Charles B.
Cleveland, F. W.
Clifford, R. W.
Clissold, H. R.
Closius, Joseph

Clover, Mrs. J. W.
Clow, William E.
Cobb, Joseph P.
Cochran, J. Lewis
Colbert, Dennis
Cole, Mrs. Ella P.
Cole, John A.
Coleman, A. E.
Collins, Mrs. Wm. A.
Colvin, Miss Katharine
Combs, Henry C.
Conley, John W.
Conrad, Mrs. J. H.
Couway, E. S.
Conway, Richard F.
Cook, Alexander
Cook, Ira B.
Coonley, Mrs. Avery
Coonley, John Stuart
Cooper, John S.
Cooper, L. C.
Corbin, C. R.
Corcoran, M. J.
Corneau, D. E.
Couch, Ira J.
Cowan, W. P.
Cox, Eugene R.
Coy, Mrs. Irus
Coy, Lincoln
Coyne, F. E.
Cramer, Frank
Cratty, Josiah
Cratty, Thomas
Crawford, B. F.
Crawford, Henry
Crerar, John
Crighton, James
Crilly, D. F.
Crosby, Wm. Howard

Crouse, J. N.
Crumb, W. H.
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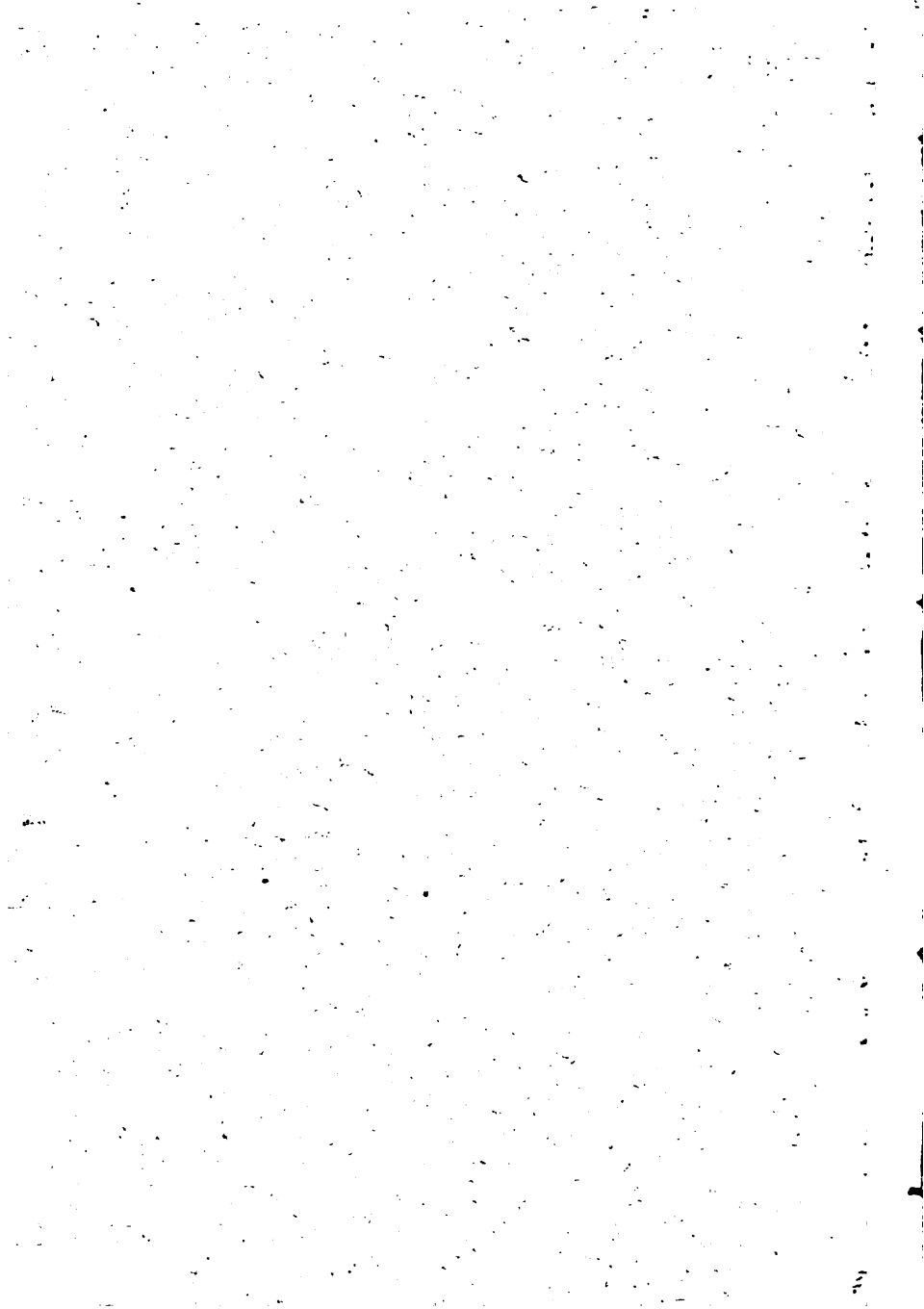
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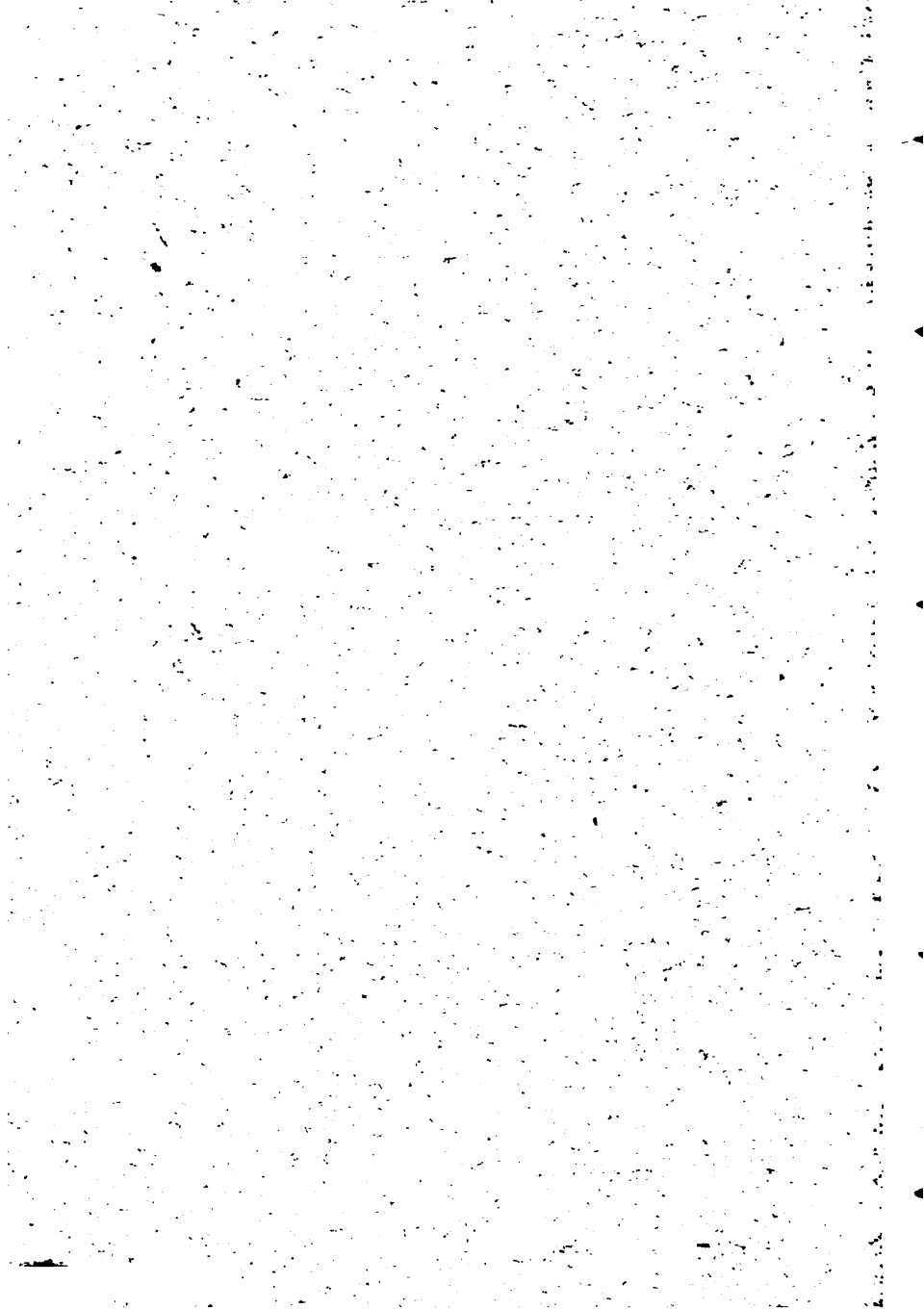
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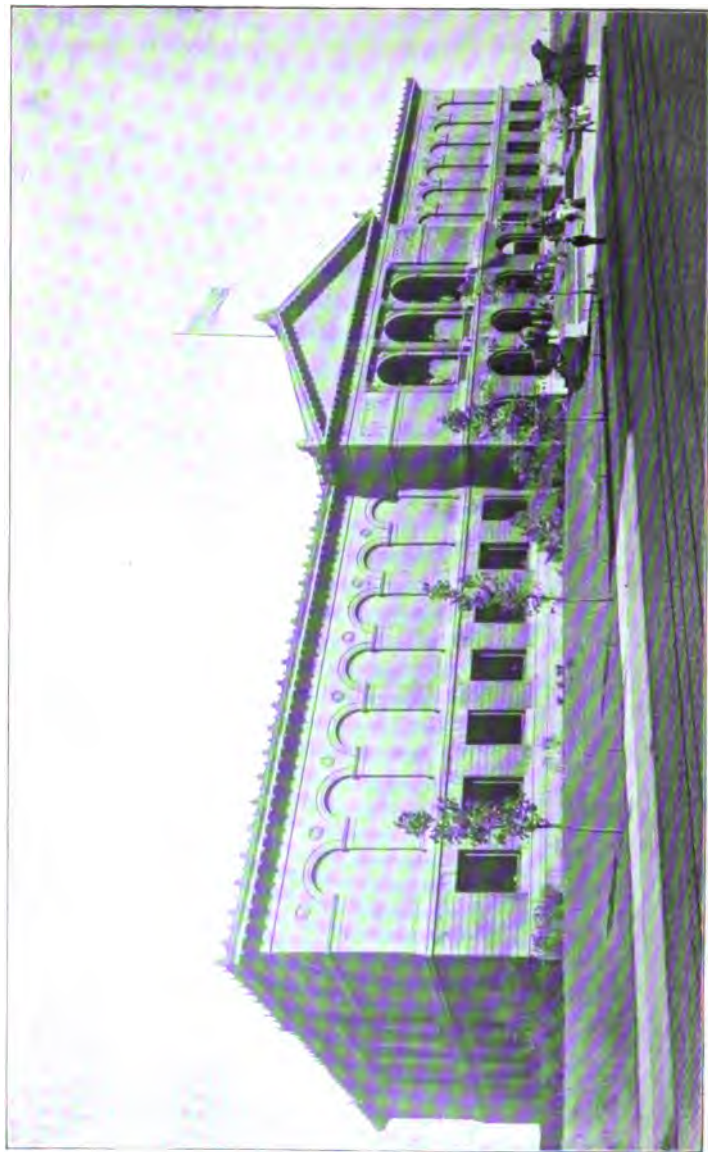
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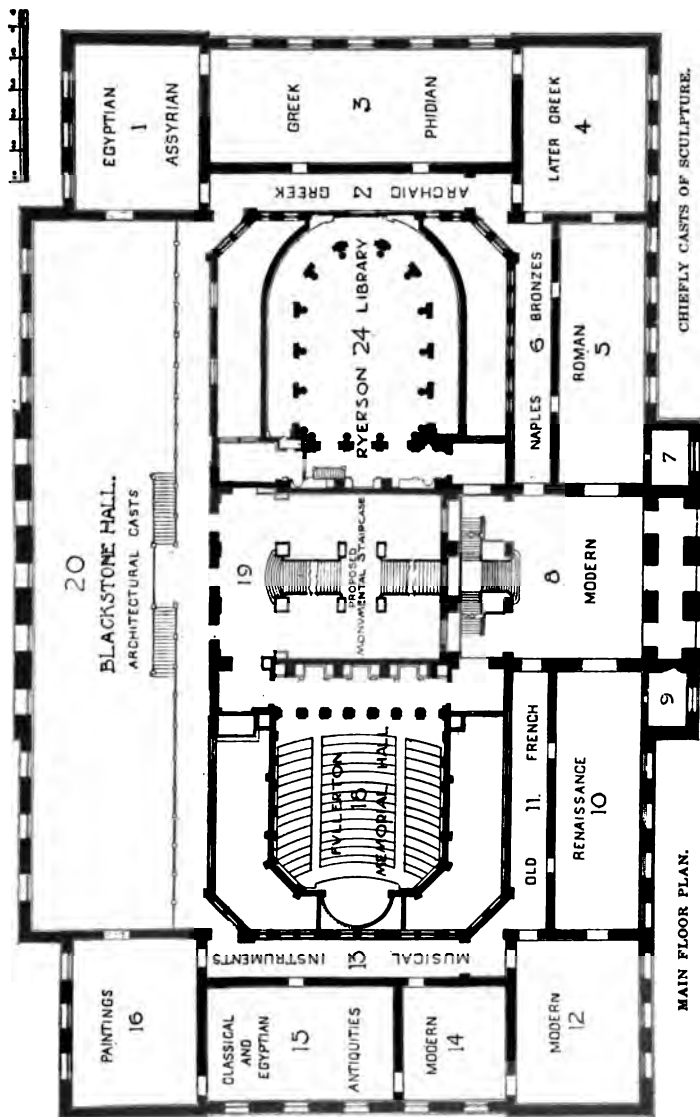
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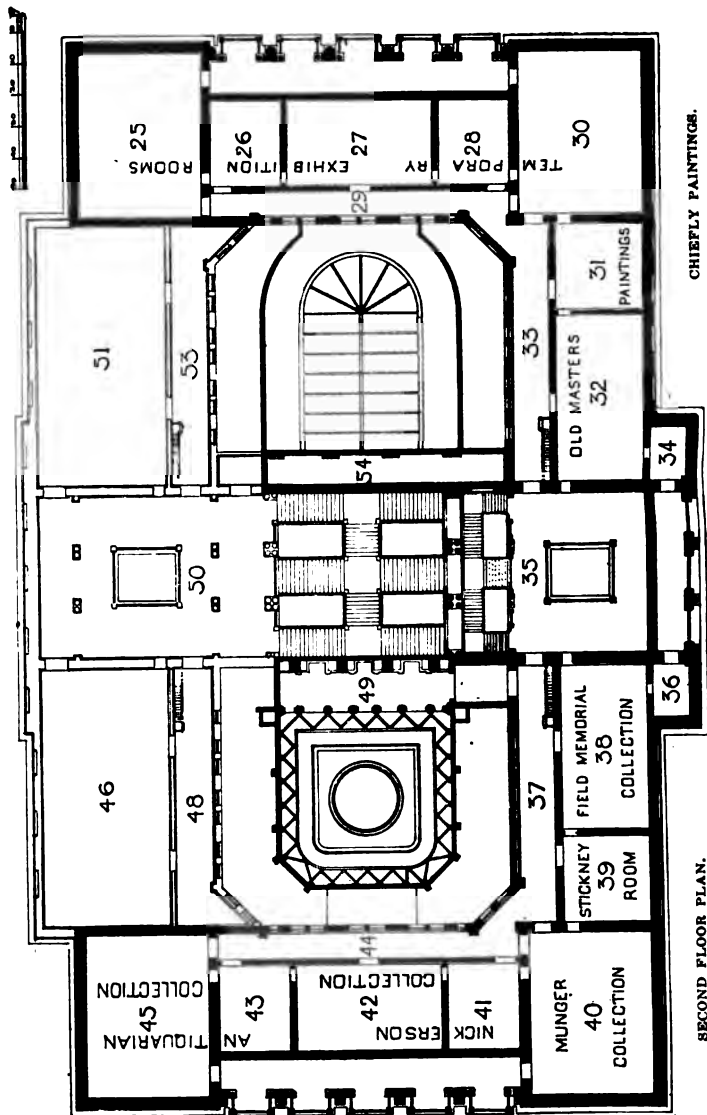






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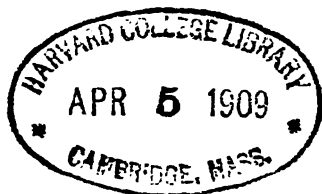
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WITH REPORTS OF THE DIRECTOR, TREASURER, AND LIBRARIAN,
CATALOGUE OF MEMBERS, HISTORICAL SKETCH,
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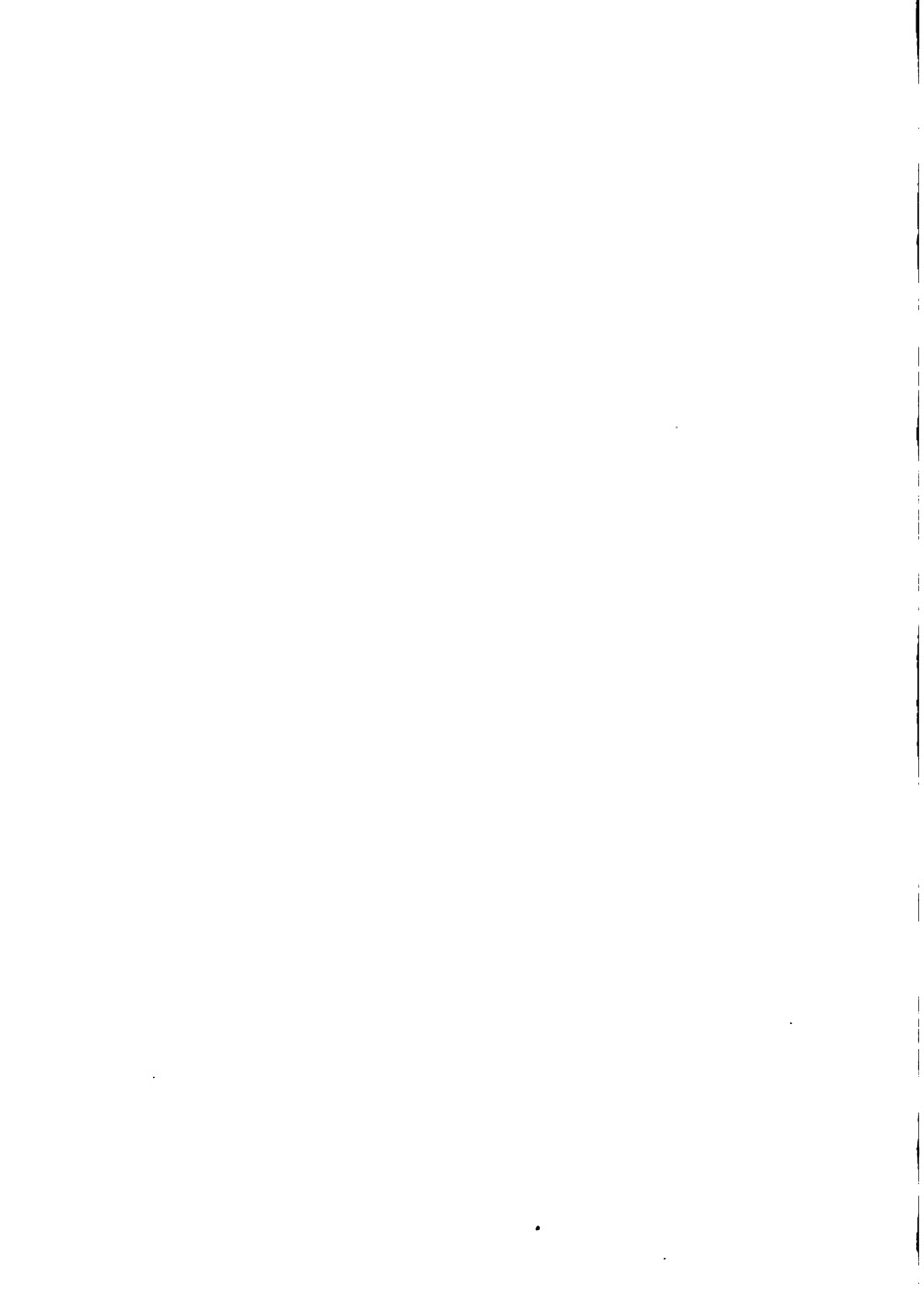
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THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1898, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the reference library upon art.



BLACKSTONE HALL, LOOKING NORTH.
ARCHITECTURAL CASTS, GIFT OF MR. AND MRS. T. B. BLACKSTONE, 1903.

Twenty-fifth Annual Report of the Trustees

Chicago, June 7, 1904.

To the Governing Members of the Art Institute of Chicago:

Two weeks ago, upon May 24, 1904, the Art Institute passed the twenty-fifth anniversary of its incorporation. We note this anniversary with pleasure, because our history, though short, has been successful enough to warrant high hopes for the future. The institution was founded upon no gift or endowment, but began with nothing but the ideals and intentions of the founders. Our museum now easily takes its place by the side of similar institutions in other cities. The first eight or ten years were a time of preparation, and the collections have been gathered for the most part within the last ten years. Two only of the present Trustees have been Trustees during the whole history of the institution, Mr. Samuel M. Nickerson and Mr. Charles L. Hutchinson. Mr. W. M. R. French, the Director, was one of the original Trustees, and Mr. N. H. Carpenter, the Secretary, has been in the service of the Art Institute during its whole history. The five persons chosen as incorporators are all living, well-known and valued citizens of Chicago: Marshall Field, Murry Nelson Sr., Charles D. Hamill, Ferd. W. Peck, and George E. Adams. The time appears opportune for a review of the history of the institution from the beginning, and a brief historical sketch accompanies this report.

Hitherto the Art Institute has been wholly built up and supported by private liberality. The only external aid it has received has been the \$200,000 appropriated by the Columbian Exposition, and the privilege of building upon the Lake Front.

The important events of the last year give us the immediate prospect of an income from taxation.

Mention was made in the report of last year of measures passed by the Illinois State legislature which deeply concerned the Art Institute. The situation at that time was as follows: An act passed in April, 1903, had conveyed to the South Park Commissioners the control of that part of Grant Park (formerly known as "The Lake Front") east of the Illinois Central tracks. The land on the Lake Front upon which the Art Institute stands, from Jackson Boulevard to Randolph Street and technically the building itself, belonged to the city of Chicago. Another act had been passed by the legislature (printed in full in the report of last year), the effect of which was to authorize the South Park Commissioners to permit the new Field Columbian Museum to be built in Grant Park, and to permit the Art Institute to build extensions of its building. It also authorized the South Park Commissioners to levy an annual tax for the maintenance of the Art Institute and the Field Columbian Museum, provided such tax be approved by a majority of the legal voters of the park district.

To render these acts effective, an ordinance was passed by the City Council of the city of Chicago, July 20, 1903, conveying to the South Park Commissioners complete control of that part of Grant Park west of the railroad and north of Jackson Boulevard, subject to the rights of the

Art Institute under its contract with the city, and subject also to certain rights of the Crerar Library, etc. By the same ordinance the Mayor and Comptroller were authorized to transfer the building of the Art Institute to the South Park Commissioners.

As required by law the owners of a majority of the frontage of the lots and land on Michigan Avenue abutting on this part of Grant Park, filed with the South Park Commissioners their written consents to the South Park Commissioners taking under their control the whole or any portion of Grant Park.

Upon December 30, 1903, the South Park Commissioners accepted this ordinance and agreed to take under their control the land in question and the Art Institute building. By a deed dated February 17, 1904, the city of Chicago conveyed to the South Park Commissioners all right, title and interest in the Art Institute building, subject to the rights of the Art Institute under the ordinance of March 30, 1891. Upon the same day, February 17, 1904, the South Park Commissioners accepted the deed of the Art Institute building upon condition that the President and Auditor of the South Park Commissioners be made ex officio Trustees of the Art Institute. The effect of these proceedings was to transfer the Art Institute from the city to the South Park Commissioners without affecting in any way the rights which the Art Institute has hitherto possessed.

The Executive Committee of the Art Institute immediately appealed to the South Park Commissioners to have the matter of a half mill tax for the maintenance of Museums in public parks submitted to the voters in the South Park District, and at the regular election of April 5, 1904, the proposition was submitted in the following form:

Proposed Annual Levy of ½ Mill Tax by South Park Commissioners to Maintain any Museum or Museums Now or Hereafter Located in Grant Park.

To authorize the South Park Commissioners to annually levy a tax of one-half mill on each dollar of taxable property embraced in the South Park District, according to the valuation of the same, as made for the purpose of State and County taxation by the general assessment last preceding the time when such one-half mill tax shall be levied, said tax to be used for the purpose of maintaining and caring for any museum or museums of Art, Science or Natural History, and the buildings and grounds thereof, which shall be maintained within Grant Park, under the provisions of an Act entitled: "An Act to amend an Act entitled: 'An Act concerning Museums in Public Parks,' approved June 17, 1893, approved May 14, 1903, in force July 1, 1903."

The result of the election was that the proposition was carried by a large majority. The whole number of votes cast was 79,629, of which number 50,086 voted for the tax and 11,102 voted against it, while 18,441 failed to vote upon the measure. A large majority therefore of all the votes were favorable, although only a majority of the votes cast upon this proposition was necessary.

The South Park Commissioners have already taken possession of Grant Park, and will now proceed to levy the tax, which it is calculated will yield not less than \$100,000 a year for the use of the Art Institute, and of the Field Columbian Museum when it shall move to Grant Park.

The tax will be collected early next year, and the proceeds will begin to become available in something less than a year from the present time. This income will be applicable to the care and maintenance of the museum; and the proceeds of memberships, tuition fees, endowments and gifts of friends will be as necessary as heretofore for accessions to the collections.

The installation of the architectural casts in the great sculpture hall, which was in progress at the time of the last annual report was completed, and the hall was thrown open to the public at the annual reception, October 20, 1903. This noble collection has passed under the name of Mr. and Mrs. T. B. Blackstone through a gift of \$75,000 to be devoted to the acquisition of architectural casts, of which \$25,000 was a bequest of Mr. Blackstone and \$50,000 a subsequent gift of Mrs. Blackstone. The gallery is called "Blackstone Hall," and the collection "The Blackstone Collection of Architectural Casts." (See cut, p. 11.) An unexpended balance of this fund remains.

Mr. Henry J. Willing, a valued citizen of Chicago, and a Governing Member of the Art Institute, died Sept. 28, 1903. In his will he directed the trustees of his estate five years after his death to pay to the Art Institute of Chicago the sum of five thousand dollars, to be held as a part of the principal or endowment fund of the Institute, the net income to be used for the purposes of the Institute from time to time.

Mr. Thomas D. Lowther, another of our Governing Members, died Dec. 30, 1903, and bequeathed one thousand dollars to the Art Institute without qualification.

The final settlement of the estate of Mrs. Catherine M. White (widow of Hugh A. White), who died June 1, 1889, of which the Art Institute is residuary legatee, is still delayed by legal obstacles, which however do not endanger any great proportion of the property.

A bequest of \$50,000 of Sidney A. Kent, who died April 1, 1900, will become available in April, 1905, as an endowment fund. His will contained the following provision: "I direct the Trustees, five years after my death, to set apart

and hold Fifty Thousand Dollars (\$50,000), the net income from which shall be expended from time to time by the Trustees of the Chicago Art Institute for the maintenance of their buildings, or in any such ways as said Trustees of said Institute may deem most conducive to the advancement of education in art of those pursuing courses of study therein."

By vote of the Trustees the income from Mrs. Mahlon B. Ogden's bequest of \$5,000, Huntington W. Jackson's bequest of \$1,000 and John Quincy Adams' bequest of \$5,000 is devoted this year to the purchase of valuable books for the library, these books to be permanently marked as the gift of the respective donors.

The most valuable accessions to the collection during the year have been the following:

Oil painting, "The Water Mill," by Meindert Hobbema. Presented by Mr. and Mrs. Frank G. Logan.

This painting was already in the possession of the Art Institute, and was carried into the name of Mr. and Mrs. Logan upon the presentation of \$25,000. It is one of the finest examples of Hobbema in existence.

Oil painting, "Landscape with Sheep, in Picardy," by Harry Thompson. Presented by Mrs. James H. Dole.

Model in cork of the Temple of Neptune at Pæstum, made by Wellington Jarard Reynolds. Purchased from the Blackstone fund.

Plaster cast. Royal Sarcophagus, from marble in Constantinople Museum. Presented by Charles A. Coolidge.

Nine small bronze figures of animals, by Edward Kemeys. Presented by Miss Margaret Watson, Mrs. Anita McC. Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick.

Bronze bust: Portrait of the late James H. Dole, Vice-President of the Art Institute, by Johannes Gelert. Presented by Mrs. James H. Dole.

One Thousand Dollars for the purchase of books of moderate cost needed by the library. Presented by Martin A. Ryerson.

The annual prize of \$500 provided by the liberality of Mr. Norman W. Harris in the annual exhibition of American paintings, was awarded to John S. Sargent for a "Portrait of Wm. M. Chase." The Martin B. Cahn prize of \$100 for the best picture by a Chicago artist was awarded to Mrs. Geneve Sargeant for a painting called "Margaret." In the exhibition of Chicago Artists the fund raised by the Municipal Art League for the purchase of the best picture was expended upon "Frost and Fog," by Adolph R. Shulz. The silver medal, awarded by the votes of the members of the Chicago Society of Artists, was given to John C. Johansen for ten works shown in the exhibition comprising both landscape and figure subjects.

With regard to memberships, there has been an increase in the number of life members and a decrease in annual members. The record at present stands:

Honorary members, 13—the same as last year.

Governing members, 236—a loss of 7.

Annual members, 1,960—a loss of 146.

Life members, 210—a gain of 19.

Total, 2,419—a loss of 134.

A total of 247 new annual members has been received during the year, but 393 have dropped out, or been transferred to other forms of membership.

The total receipts from members, including \$1,143.25 interest from life membership funds, have been \$29,818.50, against \$33,813.42 last year, a loss of \$3,994.92.

The governing membership is limited to 250, in whom are vested the property and government of the institution. They are elected by the Trustees upon the unanimous recommendation of the Executive Committee. It is our effort to admit to this responsible body only persons qualified for such a trust, and possessing the confidence of the public.

During the past year nine governing members have died, as follows:

Baker, Wm. T.	Hibbard, Wm. G.
Counsellman, Chas.	Lowther, Thos. D.
Driver, El. A.	Spalding, Jesse
Gillette, El. W.	Willing, Henry J.
Havemeyer, Wm. A.	

The following persons have been elected and have qualified: Charles Deering, Mark Skinner Willing; and there are now 236 governing members.

The exhibitions have been held as usual. The galleries have been open every day (May 30, 1903, to May 31, 1904, inclusive), 199 pay days, and 169 free days. The total attendance of visitors has been 647,957, falling below that of last year by 65,620.

We are again called upon to mourn the loss of one of our Trustees:

It is with genuine and unusual regret that we record the death upon Oct. 6, 1903, of our old friend and associate, William T. Baker.

Mr. Baker was actively engaged in the promotion of Art interests before the formation of the Art Institute, and was a leader in its organization in 1879. He had been a Trustee and a member of the Executive Committee during the

whole period of our history, and during this time, more than twenty-four years, he gave generously of his time, his means, and his personal attention.

The Art Institute has been fortunate in having closely connected with its management a man who in many respects represented the best type of Chicago citizenship, public-spirited without ostentation, of fearless integrity, sagacious in business, simple and unaffected in private intercourse.

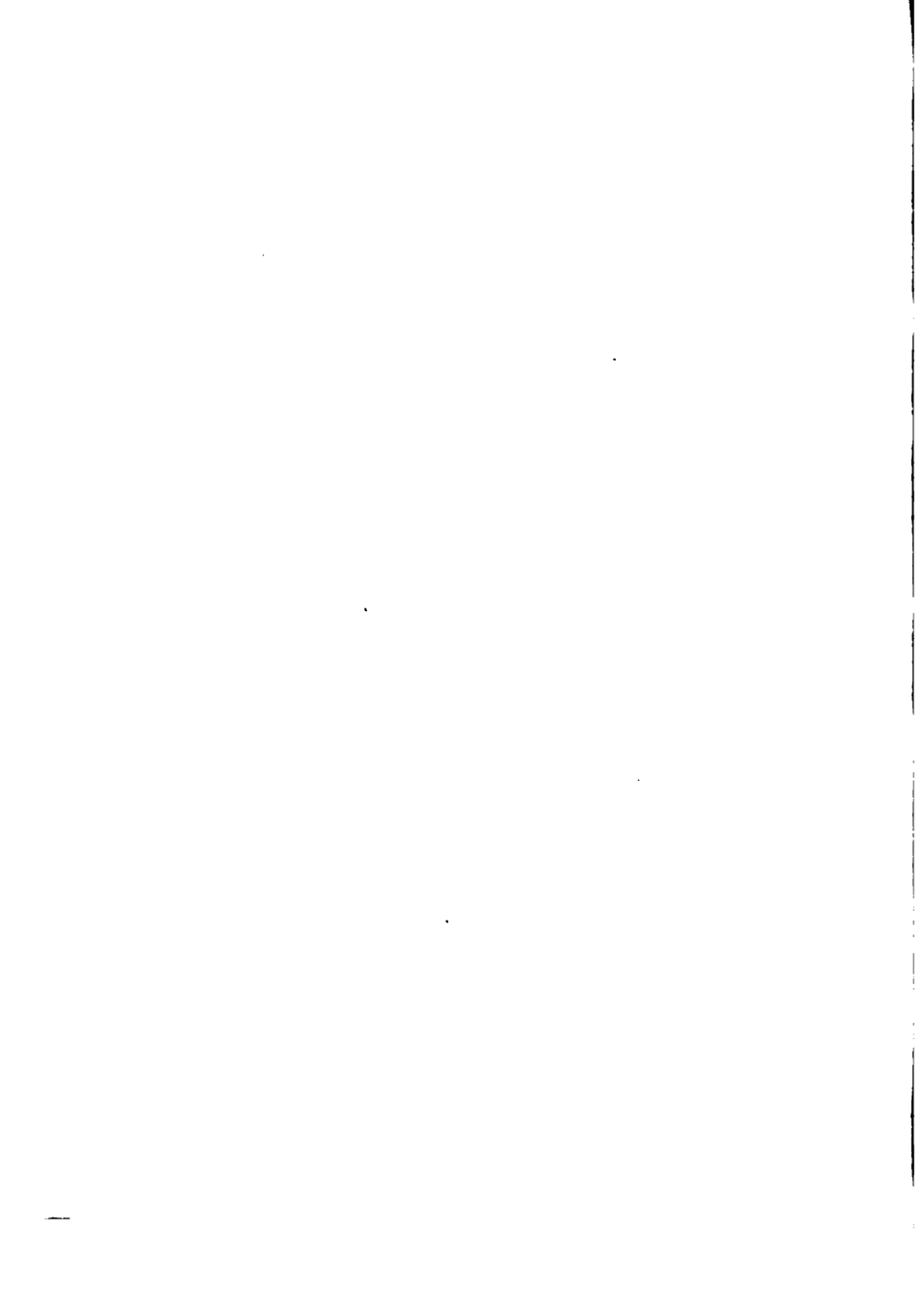
As we review the situation at the end of twenty-five years, we find much accomplished and much remaining to be accomplished. Twenty-five years is a short period in the history of an institution. Our progress perhaps has been as rapid as that of any similar organization, but to those actually engaged in the work and deeply sensible of needs and opportunities, progress seems only gradual, and we earnestly appeal to all our natural allies to help us to achieve still greater results.

CHAS. L. HUTCHINSON, *Pres.*
MARTIN A. RYERSON, *V. Pres.*
SAMUEL M. NICKERSON,
ADOLPHUS C. BARTLETT,
JOHN J. MITCHELL,
ALBERT A. SPRAGUE,
SAMUEL E. BARRETT,
CHAUNCEY J. BLAIR,
STANLEY MCCORMICK,
HENRY H. GETTY,

LAWRENCE E. MCGANN,
City Comptroller (Ex Officio),

MARSHALL FIELD,
CHARLES D. HAMILL,
CHARLES A. COOLIDGE,
EDWARD E. AYER,
JOHN C. BLACK,
JOHN J. GLESSNER,
BRYAN LATHROP,
E. HALL MCCORMICK,
CLARENCE BUCKINGHAM,
ARTHUR ORR,

CARTER H. HARRISON,
Mayor (Ex Officio),
Trustees.



Report of the Treasurer.

REPORT OF

June 1, 1903, to June 1, 1904.

CASH RECEIVED.

Balance June 1, 1903.....	\$82.83	
Museum Account—		
Admission Fees	\$ 5,811.50	
Catalogue Sales	1,263.05	
Governing Life Membership Fees.....	1,100.00	
Governing Membership Fees.....	200.00	
Governing Members' Dues.....	5,400.00	
Life Membership Fees.....	1,900.00	
Life Membership Income.....	850.00	
Governing Life Membership Income.....	293.25	
Annual Members' Dues.....	18,744.69	
Club Members' Dues.....	1,230.56	
Sundry Receipts	1,812.33	\$ 38,005.28
School Account—Tuition Fees—		
Life Classes	\$14,685.64	
Antique Class	9,790.42	
Modelling Class	726.75	
Designing Class	5,945.17	
Architectural Class	1,815.68	
Normal Art School	1,872.50	
French Classes	96.75	
Saturday Academic Class.....	4,802.50	
Saturday—Winnetka Class	195.75	
Saturday—Ravinia Class	168.00	
Saturday—Normal Class	475.50	
Saturday—Ceramic Class	462.25	
Saturday—Pottery Class	486.50	
Saturday—Metal Class	82.50	
Evening	5,267.50	
Summer School, 1903.....	4,005.50	
Sundry Receipts	1,682.53	\$ 51,959.42
Library Account—		
Matriculation Fees	\$ 686.00	
Sundry Receipts	1,010.00	\$ 1,696.00
Fullerton Hall Account.....		377.00
Picture Sale Account.....		8,044.25
Investment Fund Account.....		19,559.22
Investment Fund Income Account.....		6,253.30
Donation Account		25,080.00
Munger Gallery Account.....		50.00
Blackstone Fund Account.....		30,000.00
Bills Payable Account.....		39,000.00
Lunch Fund Account.....		157.71
		\$220,845.11

THE TREASURER

June 1, 1903, to June 1, 1904.

CASH DISBURSEMENTS.

Museum Account—

Salaries and Extra Help.....	\$25,540.67	
Janitor Supplies and Scrubbing.....	2,425.08	
Hardware, Steam Fitting and Plumbing...	1,273.04	
Lumber and Shipping Supplies.....	374.61	
Stationery, Office Supplies and Postage....	2,028.30	
Reports, Catalogues, Circulars, etc.....	2,748.56	
Musicales, Lectures and Sundry Expenses..	1,742.54	
Reception Expenses	681.50	
Electric Lights	2,772.15	
Watch and Telephone Service.....	350.97	
Interest on Notes	9,459.47	
Street and Lawn	159.94	
Furniture and Fittings	864.95	
Accession Repairs	248.24	
Building Repairs	3,788.44	
Uniforms	224.00	
Water Color Exhibition Expenses.....	953.68	
American Oil Exhibition Expenses.....	3,829.90	
Special Exhibition Expenses.....	1,662.64	
N. W. Harris Prize.....	600.00	
Insurance	1,482.15	
Coal	2,454.04	
Sundry Express, Cartage, Photographers' Room, and Sundry Expenditures.....	546.10	\$ 66,106.95

School Account—

Employees' Salaries, Salaries of Teachers and Lecturers, Extra Help, and Models.	\$49,234.83	
Scrubbing and Janitor Supplies.....	733.32	
Still Life	249.08	
Metals and Pottery.....	721.67	
Office Supplies and Postage.....	570.24	
Catalogues and Circulars.....	1,064.93	
Lecture Expenses	837.68	
Exhibition Expenses	283.14	
Electric Light	1,075.07	
Lumber and Repairs.....	723.12	
Casts, Furniture and Fittings.....	655.41	
Ceramic Class Expenses.....	301.81	
Armour Institute and Refunded Tuition....	944.50	
Hardware, Steam Fitting and Plumbing...	319.80	
Advertising	168.50	
Coal	758.87	
Sundry Expenditures	372.67	\$ 58,532.14

Library Account, Salaries, Books and Periodicals

Fullerton Hall Account.....	3,643.42	
Picture Sale Account.....	212.07	
Investment Fund Account.....	8,044.25	
Investment Fund Income Account.....	18,507.80	
Accession Account	4,836.37	
Building Account	4,454.48	
Blackstone Fund Account.....	1,058.00	
Bills Payable Account.....	1,639.99	
Lunch Fund Account.....	52,277.50	
Balance	598.68	
	837.26	

\$220,845.11

ERNEST A HAMILL, Treasurer.

Report of the Director.

Chicago, June 9, 1904.

To the Board of Trustees of the Art Institute of Chicago

There have been no important building operations during the past year, but the removal of the architectural casts into Blackstone Hall has permitted extensive changes and improvements in the installation of the sculpture collection.

The Higinbotham Collection of Naples Bronzes has been removed from Room 14 to the south corridor, known as Room 6. The collection is admirably displayed in its present installation, the side light of the corridor proving excellent, especially for the smaller objects. The renaissance sculpture has been removed from Rooms 6 and 35 to Room 10, and has been much dignified by more spacious installation. The modern sculpture has been removed from Room 10 to Rooms 12 and 14, the latter being wholly occupied by American sculpture. Room 11 is still occupied by the old French sculpture of Coysevox, Julien, Lehongre, etc. By these changes the whole sculpture collection, except in the central hall, is brought into very precise and satisfactory chronological order. Room 35, the central hall of the second floor, has been greatly improved by the removal of all objects except bronze sculpture and the great architectural paintings by Hubert Robert. Room 13, the North corridor of the first floor, is now occupied exclusively by the Getty Collection of musical instruments.

The cast of the equestrian statue of Colleoni by Verrocchio, which was imported from Berlin in December, 1902, has been set up in Blackstone Hall, the first time, it is believed, that a reproduction of this statue has been seen in America.

The statue has been bronzed in imitation of the original, and is mounted upon a pedestal following the general lines of the pedestal in Venice. It appears in the general view of Blackstone Hall, which accompanies this report. (p. 11.) The effect of the great portals of the Cathedrals of Bordeaux and St. Gilles has been much enhanced by placing in the doorways painted imitations of the wooden tracery, iron hinges, etc., of the doors. The casts of the carved wooden doors of the Cathedrals of Aix, Beauvais, and St. Maclou have been stained in imitation of oak, and are scarcely distinguishable from real wood. All this work has been very skillfully done by Mr. Edward J. Timmons, an advanced student of the school.

In no part of the institution is the development more gratifying than in the library. That a library so small, comprising only 3,500 books in all, should be so useful, is surprising. Selected with care, confined to the one subject of fine art, carefully catalogued, and finely housed, they form a comprehensive and convenient consulting library appreciated by art students and the public alike. The whole number of consulting visitors during the last year as shown by the Librarian's report, is 51,882, of whom 31,851 were members of our own school. It is gratifying to learn from the librarians that advanced students are taking regular courses of reading upon the history of art, and that a wide range of books aside from those bearing immediately upon class studies (such as the works on anatomy, perspective and design) are consulted by the students.

There is a gradual increase in the yearly expense of maintenance of the museum, which it is not difficult to account for. Within ten years the collections have been more than doubled, the building has been greatly extended and the activities of the institution have enlarged in every direction. The new Ryerson Library, the Fullerton Memorial Hall, and the great Blackstone Gallery of themselves necessitate an additional expense of several thousand dollars a-year. It need not be said that they add immensely to the usefulness of the Institute. The income from the tax levied in our behalf upon the South Park District will come at an opportune time to relieve us from embarrassment from our growing expenses.

The exhibitions of the year have been numerous and interesting. A full list of them accompanies this report. (See p. 40.)

Among the more exceptional exhibitions were the collection of works of the International Society of Sculptors, Painters and Gravers, and the loan collection of works of contemporary Dutch artists. The latter was designed in part to mark the eightieth birthday of Josef Israëls, and included twenty works of Israëls, and representative works of Neuhuys, Weissenbruch, Mauve, Blommers, Artz and others, lent by private owners in Chicago, Pittsburgh, Toledo and New York.

At the present moment there is a fine little collection in Room 31 of paintings belonging to private owners in Chicago, which are to be exhibited in the St. Louis Fair as a Chicago Loan Collection. It includes works by Constable, Inness, Rossetti, Watts, Troyon, Corot, Puvis de Chavannes, Whistler, Opie, and Raeburn, twenty-three in all.

The lecture courses have been maintained upon the usual liberal plan. In the long established Tuesday course there have been seventeen lectures by various persons, among them Howard Pyle, J. T. McCutcheon, Mrs. Bernhard Berenson, F. Hopkinson Smith and Edward Howard Griggs. The usual courses upon art and architecture have been given by Mr. Otis, Mr. Taft and Mr. Pattison. Upon certain Tuesdays there have been orchestral concerts. A special course of lectures upon "Art and Daily Life" was given by John Quincy Adams, formerly of the University of Pennsylvania. The second course of Scammon Lectures was given in April, 1904, by Russell Sturgis of New York, upon "The Interdependence of the Arts."

There have been 188 audiences in Fullerton Memorial Hall since June 1, 1903, as follows:

Lectures, open to members and students.....	80
Musicales, open to members and students....	5
School lectures*	55
Lectures and meetings of other societies.....	48
	<hr/>
	188

The aggregate attendance was 41,862.

The attendance of visitors to the museum has been as follows:

FROM JUNE 1, 1903, TO JUNE 1, 1904.

Number of visitors, paid admission.....	23,246
Number of visitors, on free days.....	462,361
Number of visitors, admitted free on membership tickets on other days.....	35,292
Number of visitors, students, artists, etc., admitted free on other days, estimated.	127,058
	<hr/>
Total	647,957

*Most of the class lectures are held in the class lecture room.

Average number of visitors on Wednesdays, free all day.....	2,377
Average number of visitors on Saturdays, free all day.....	3,065
Average number of visitors on Sunday, open 1 to 5 free.....	2,938
Average number of paying visitors on other days	116
Largest attendance in one day (Sunday, October 25)	5,540
Smallest attendance in one day (Monday, April 25, rain all day).....	63

The attendance exceeds that of any other art museum in America, a result due in part to the central location of the museum and the attractive passing exhibitions, lectures, etc.

During the past year the Chicago Architectural Club, which has occupied a room in the building of the Art Institute for several years, has relinquished its room here and found accommodation in another part of the city. The room, No. 107, is now used as a class room. The Amateur Photographers' Club also has left our building, and its room is used for occasional meetings of different art clubs and societies. There are no longer any societies or other tenants in the building.

During the year a new edition of the general catalogue has been carefully prepared by Mr. George Corliss. This catalogue is a model of clearness and comprehensiveness and puts in the hands of the ordinary visitor for fifteen cents just what he wants for a short visit to the collections.

More detailed catalogues of special departments, paintings, sculpture, antiquities, etc., have been planned, but have not yet been brought to completion.

The attendance of the Art School has been about as usual. The whole number of students in the various departments has been as follows:

Day students	765
Evening students	713
Saturday classes	821
Summer school	347

Total	2,646
Counted in two classes	142

Corrected total2,504

This shows a decrease of 76 as compared with last year. The greatest number enrolled at one time was 1,538.

The tuition receipts have been \$51,959.42; \$1,324.20 less than last year.

The American Traveling Scholarships proposed for the persons adjudged the best students in the school were awarded in June, 1903, to Miss Alice Cleaver, Mr. Allen E. Philbrick and Miss Mary M. Wilson.

A representative exhibit of the work of the school in its various departments has been sent to the World's Fair at St. Louis.

The principal changes this year in the staff of the school are that Mr. Charles Francis Browne returns from Europe; Mr. Johansen, after one year of most satisfactory service, retires from class work; Mr. Harry H. Osgood, a former student, who has just returned from study in Europe, will take the junior composition class; Mr. Allen E. Philbrick will go abroad for a year; Mr. Henry Harwood Hewitt will teach architectural design; Mr. Carl Beil will teach ornamental modelling. Mr. Taft, Miss Wade, Mr. Bartlett, Miss Forrester and Miss Buckley all make summer jounies

to Europe. This constant interchange with the schools and institutions of Europe is most wholesome for the school. Among recent students, Krehbiel, Harper, Gruenhagen and Hagerman are studying abroad. Mr. Louis J. Millet, who has charge of the department of decorative design, was appointed Chief of Mural Decoration at the St. Louis Fair, and has been absent a large part of the year. In his absence Mrs. Leila Wells Sinclair has carried on his classes successfully. Mention may be made of two important books published by members of the staff, "The History of American Sculpture," by Lorado Taft, and "Painters since Leonardo," by James William Pattison.

For several years past the Art Institute, in co-operation with Armour Institute of Technology, has maintained a school of architecture, offering a two years and a four years course. While it has been difficult, under the severe limitation of selfsupport, to maintain the school of architecture, good work has been done and the graduates have made good records in the practice of their profession. Armour Institute of Technology now offers to assume a preponderating influence in the school, to take the financial responsibility, and to make some expenditure if necessary. This arrangement is very welcome to the Art Institute. Under the advice of the Advisory Committee of Architects a system of study is now proposed which embodies some features of the École des Beaux Arts of Paris, and which has been worked out by Mr. J. Gamble Rogers, and Prof. Walter F. Shattuck of the school. Advancement will depend upon credits in competitions passed upon by juries of practicing architects rather than upon periods of study. Prizes will be offered, culminating in a foreign scholarship. Young architects not in the school will be permitted to

enter the competitions. Drawings in competition will be exhibited publicly, so that architects seeking assistants may find them among the students. Meanwhile it is proposed to continue the two and four years course for the present. The adoption of this system must now depend upon the action of Armour Institute of Technology. Mr. Henry Harwood Hewitt, a graduate of the University of Chicago, of the Mass. Institute of Technology, and of the École des Beaux Arts of Paris, has been engaged to teach architectural design in place of Mr. Fellows, who resigned a year ago. Mr. Ben Holden has filled the place satisfactorily for the last year. Through these changes the conditions will be much more favorable to the success of the school of architecture than heretofore.

The subject of Arts and Crafts in the school has reached no final settlement. The classes in pottery, china painting and metal work, which had sprung up almost spontaneously, have been continued, and examples of their work have been sent with the school exhibition to the World's Fair at St. Louis. Various causes have prevented the committee of Trustees from settling upon a fixed policy with regard to these classes. There is a strong drift towards arts and crafts in educational circles at present, and there can be no doubt that training in this direction is a useful element in the education of children. Some practice of the lesser crafts must always remain in our normal classes, but it still remains in question whether it is desirable for us to teach arts and crafts excepting as applications of decorative design. It is difficult if not impossible to make such classes self supporting and they occupy room needed for the academic classes. Under these circumstances it would

seem advisable to transfer this department to any responsible society or organization which will undertake to carry them forward.

This report is accompanied by the report of the Librarian of the Ryerson Library, and by complete lists of the accessions to the collection, the gifts and other accessions to the library, and the exhibitions, lectures and publications of the year.

Very respectfully,

WM. M. B. FRENCH,
Director.

Report of the Librarian.

Chicago, June 9, 1904.

To the Director and Trustees of the Art Institute of Chicago:

It gives us pleasure at this time to report on the most prosperous year the library has yet experienced. In accessions and attendance the numbers have far exceeded those of any previous year. At a meeting of the Trustees, October 29, 1903, it was voted that the income from the John Quincy Adams fund, the Frances E. Ogden fund, and the Huntington W. Jackson fund (the interest of \$11,000), be appropriated this year to the purpose of buying books for the Ryerson Library. This assured income, although small, is a great benefit, especially after years of utter lack of any fund with which to acquire books. During the summer of 1903 the librarian was asked to prepare a bibliography of about five hundred works on art, not already in the Ryerson library, which would greatly enhance its value. This bibliography was made out with some care, and a copy of it sent, at his request, to Mr. Ryerson, who in January of this year gave \$1,000 to the library with the suggestion that this sum be expended in the purchase of the more inexpensive books mentioned in the list. In accordance with this request we have adhered to an average price of about \$3.00 per volume. Out of the 276 books ordered we have received 224 at a cost of \$629.35. Fifty-two books are yet to come. These latter are all foreign publications, and in some cases out of print.

The total number of volumes received during the year by gift, purchase, and subscription amounts to 474 volumes. Fifty-one of these volumes have been placed in the circulating department, the circulation being confined to students of the Art Institute. The reference department is accessible to both students and members of the Art Institute, and indeed to all visitors to the institution. The accessions include 70 volumes on architecture, 134 on decorative design and applied art, 18 on sculpture, 57 on drawing and painting, 25 on art criticism, 10 on landscape gardening, 38 catalogues of sales of paintings, etc., in general profusely illustrated; 77 volumes on the history, theory and practice of art, and 45 bound volumes of periodicals. From the John Quincy Adams fund we have been enabled to place on our shelves Berenson's work on the "Drawings of the Old Masters," the "Work of John Sargent," "History of Lace," by Mrs. Bury Palliser, and other valuable additions. In the departments of Decorative Design and Architecture, when considered necessary by the teachers, and under their direction, reference books are allowed to be taken to the class rooms. Under these conditions 1,118 books have been issued to the students in these departments during the past season. This privilege is very essential to the work of the student of architecture. In the circulating department of the library 935 volumes have been issued to regular students of the Art Institute.

The Mrs. D. K. Pearsons' collection of carbon photographs constitutes a feature of the library of the highest value and is most accessible. It was found that many of the photographs of the works of the Modern Masters were without titles, the photographer simply giving the number.

By this number, with the help of the Braun Catalogue, a student assistant has been able to identify them, and fill in the missing names.

The Kendall Room, situated under the Library proper, is a most valuable accessory to the Library, in accommodating art classes with their teachers wishing to consult the photographs and to discuss the works represented, conversation not being permitted in the Library. Many groups of students of the Art Institute have also availed themselves of this privilege. One thousand four hundred and eleven photographs have been taken out of the library during the season by different art clubs and lecturers, many going out of the city, but the majority being made use of in the Kendall Room. In addition 306 persons have consulted the photographs in the Library. Several talks by the members of the Art Students' League have been given in Kendall Room during the Winter.

From June 1, 1903, to June 1, 1904, the students who have made use of the library number 31,851, the number of visitors consulting the books for purposes of study 5,250, and the number of casual visitors 14,781, making a total for the year of 51,882. The largest attendance of students in one day (November 30) was 224, the largest attendance of evening students in one evening (February 3) was 74, the largest number of visitors in one day (August 19) was 324, and the largest number of consulting visitors was on March 5, registering 57, and the largest total attendance was (August 19) 397.

An accession book for pamphlets on art and catalogues of various exhibitions will be undertaken shortly.

On Nov. 17, 1902, an arrangement was made by which the Illinois Chapter of the American Institute of Archi-

tections loans to the Art Institute its library, consisting of 15 bound volumes, 73 bound magazines, 13 unbound folios, principally plates, a large number of files (many of them incomplete) of architectural, engineering and scientific journals, and a collection of miscellaneous photographs and pamphlets. Such of these volumes as were not already in our library have been placed upon our shelves.

The accessions to our list of art periodicals are "The Burlington Magazine," "Country Life," "Museums Journal," "Masters in Art," "Manual Training Magazine," "Printing Art"; the first three are English publications, the remaining three are published in America. "The Art Amateur," "Art Collector" and "Brochure Series" have ceased to appear. The Applied Arts Book has changed its name to the "School Arts Book."

A complete list of the periodicals to which we at present subscribe is appended:

American Architect,	Burlington Magazine,
American Architectural Review,	Century Magazine,
American Institute of Architects Quarterly Bulletin,	Chautauquan,
School Arts' Book,	Chronique des Arts,
Architectural Record,	Country Life,
Art Interchange,	Das Interieur,
Art Journal,	Gazette des Beaux Arts,
Art Student,	Handicraft,
Art et Decoration,	Harper's Magazine,
Les Arts,	House Beautiful,
Brickbuilder,	House and Garden,
Brush and Pencil,	Inland Architect,
Bulletino della Commissione Archeologica Comunale di Roma,	Inland Printer,
	Journal of Archæology,
	Journal des Arts
	L'Art pour Tous,
	L'Art Decoratif,

Library Journal,	Petits Edifices,
Magazine of Art,	Portfolio,
Manual Training Magazine,	Printing Art,
Masters in Art,	Public Libraries,
Materiaux et Documents, etc.,	Scribner's Magazine,
Monumental News,	Sketch Book,
Museums Journal,	Studio.
Outlines for the Study of Art,	The Craftsman,

A list of gifts and other accessions to the library accompanies this report.

Very respectfully,

J. L. FORRESTER,

Librarian.

Exhibitions of 1903-1904.

The fifteenth annual exhibition of water colors, pastels and miniatures which was in progress at the time of the last report, closed June 7, 1903. Sixteen pictures were sold for \$980.

During the same period the Society of Illustrators of New York held their second exhibition in Gallery 27.

(1) From June 19 to July 31 the annual exhibition of work of students of the Art Institute was held in Galleries 25, 26, 27, 28, 29, 30.

(2) During the summer of 1903 the private collections of F. G. Logan, Cyrus H. McCormick and Ralph H. Booth were upon exhibition.

(3) Upon Tuesday, October 20, the sixteenth annual exhibition of oil paintings and sculpture by American artists, including a special exhibition of works of John W. Alexander, was opened in Galleries 25, 26, 27, 28, 29, 30 and 31, by an evening reception attended by 1,063 people. The number of paintings was 396 and of sculptures 9, including 81 paintings by American artists in Paris, selected by Miss Sara Hallowell. Four works were sold for a total of \$760. The exhibition closed November 25. The new hall for architectural sculpture, named Blackstone Hall, after the donors of the collection, was opened at the same time as the annual exhibition.

(4) From December 3 to December 20, the second exhibition of arts crafts, including designs for decorations and examples of workmanship having distinct artistic merit, was held in Galleries 25, 26, 27. 171 objects were sold for \$2,280.

(5) During the same period, December 3 to December 20, a special exhibition of the works of Howard Pyle, 111 in number, was held in Galleries 28 and 30. Eleven pictures were sold for \$1,425.

(6) From December 29 to January 4, 1904, the eighth annual exhibition of the Society of Western Artists was held in Gallery 30. Three works were sold for \$26.50.

(7) During the same period, December 29, 1903, to January 24, 1904, the Photographic Salon, an exhibition of artistic photographs, arranged by the Society of Amateur Photographers, was held in Gallery 25. Six photographs were sold for \$50.

(8) From January 5 to January 24, a loan exhibition of works of Josef Israëls and other contemporary Dutch painters, 94 works in all, was held in Galleries 27 and 28.

(9) During the same period, January 5 to January 24, a special exhibition of studies in Venice, 32 in number, by Oliver Dennett Grover, was held in Gallery 31. Two pictures were sold for \$650.

(10) From January 28 to February 28, the eighth annual exhibition of works of artists of Chicago and vicinity was held in Galleries 25, 26, 27, 28 and 30. 274 works were exhibited. Pictures were bought by the following clubs: Arché Club, Woman's Aid, Kilo Association, Evanston Woman's Club, Lake View Woman's Club and Municipal Art League, for a total of \$935. Eleven pictures were sold by the agent of the Art Institute for \$276. The annual prize of the Young Fortnightly was awarded to Frank R. Wadsworth's "Windmill, Adrian, Haarlem," and the Chicago Society of Artists' Medal was awarded to John C. Johansen for the best group of pictures.

(11) From March 3 to March 27, an exhibition of works of the International Society of Sculptors, Painters and Gravers of London, numbering 135 works, was held in Galleries 25 and 26.

(12) During the same period, from March 3 to March 27, the Art Students' League of Chicago held their tenth annual exhibition in Galleries 27 and 28. 257 works were exhibited, of which 2 objects were sold for \$8.

(13) During the same period, March 3 to March 27, a special exhibition of the sculptured works of Karl Bitter, numbering 20 sculptures and 13 photographs and drawings, was held in Gallery 30.

(14) Also during the same period a special exhibition of the works of Carl Olof Eric Lindin, 32 in number, was held in Gallery 31. Two pictures were sold for \$150.

(15) From March 31 to April 20, the seventeenth annual exhibition of the Chicago Architectural Club, consisting of 469 works, was held in Galleries 25, 26, 27, 28 and 30.

(16) On April 28, the sixteenth annual exhibition of water colors, pastels and miniatures by contemporary American artists was opened in Galleries 25, 26, 27, 28 and 30. The collection consists of 436 works, and is still in place.

(17) From May 17 to June 17 a collection of 23 paintings, constituting the Chicago Loan Exhibition to the St. Louis Fair, was exhibited in Gallery 31.

LECTURES OF 1903-1904.

TUESDAY AFTERNOON COURSE OF LECTURES AND MUSICALES FOR MEMBERS AND STUDENTS.

November 3, 1903.—Lecture: William T. Dudley, State Normal School of Wisconsin, Platteville, Wis.: "The Nature of Color and Color in Nature;" illustrated by experiments and by lantern slides made by color photography. Repeated by request.

November 10.—Orchestral Concert: Members of the Chicago Orchestra.

November 17.—Lecture: Yamei Kin, M. D. (a Chinese lady): "Symbolism of Chinese and Japanese Art"; in native costume, and illustrated with material brought from the Orient.

November 24.—Lecture: Frank F. Frederick, University of Illinois, Urbana: "Newlyn, Penzance and St. Ives as a Sketching Ground"; illustrated by reproductions of pictures painted there.

December 1.—Lecture: Howard Pyle, Wilmington, Del.: "The Art of the Age."

December 8.—(Thursday, an extra lecture) Howard Pyle: "The Art of the Age," continued.

December 8.—Orchestral Concert: Members of the Chicago Orchestra.

- December 15.—Lecture: Mrs. Eleanor Bingham, Chicago: "Decorations of the Congressional Library."
- January 5, 1904.—Lecture: John T. McCutcheon, Chicago: "Cartoons."
- January 6.—(Wednesday, an extra lecture): Mrs. Bernhard Berenson, Florence: "The New Art Criticism."
- January 12.—Lecture: Edward Howard Griggs: "Naples, the Meeting of Greece and Italy"; the opening lecture of a course of six upon "The Cities of Italy, and their Gift to Civilization."
- January 19.—Orchestral Concert: Members of the Chicago Orchestra.
- January 26.—Lecture: Edward Howard Griggs: "Rome, the Centre of the Ancient World"; illustrated by the stereopticon.
- February 2.—Lecture: Rev. C. B. Antislidel, Mukimvika, Congo, Africa: "Art Crafts on the Congo"; illustrated by the stereopticon.
- February 9.—Lecture: Edward Howard Griggs: "Ravenna, the Light that Failed"; illustrated by the stereopticon.
- February 16.—Lecture: F. Hopkinson Smith, New York: "Venice, the Beautiful."
- February 23.—Lecture: Edward Howard Griggs: "Rome; the Mistress of the Middle Ages and the Capital of Italy"; illustrated by the stereopticon.
- March 1.—Orchestral Concert: Members of the Chicago Orchestra.
- March 8.—Lecture: Edward Howard Griggs: "Venice, the City of Golden Dreams"; illustrated by the stereopticon.
- March 15.—Lecture: R. D. Hollington, Kenton, Ohio: "Franz von Lenbach, the Artist and the Man;" illustrated by the stereopticon.
- March 22.—Lecture: Edward Howard Griggs: "Florence, the Spirit of Florentine Life and Art"; illustrated by the stereopticon.
- March 29.—Concert: Chicago Amateur Musical Club.

Occasional lectures upon art topics have been delivered in Fullerton Memorial Hall before the Archaeological So-

ciety, the Alliance Française, the Amateur Photographers' Society, etc. Upon Friday, June 4, 1903, M. Antoine M. Borel delivered a lecture upon "Hubert Robert and his four decorative panels from Mereville now in the collection of the Art Institute."

SPECIAL COURSES.

Thursday afternoons at four o'clock, January 7, 14, 21, 28, Feb. 4, 11, 1904.—Six lectures: A University Extension Course, John Quincy Adams, formerly of the University of Pennsylvania: "Art and Daily Life"; stereopticon.

The Second Course of Lectures under the Maria Sheldon Scammon Endowment, known as "The Scammon Lectures," was delivered by Russell Sturgis, New York, upon April 12, 14, 19, 21, 26, 28, 1904. Subject: "The Interdependence of the Arts of Design"; illustrated by the stereopticon.

GALLERY LECTURES UPON THE COLLECTIONS.

Friday afternoons at four o'clock, October 9 to December 11, 1903.—Ten lectures on "Sculpture, Ancient and of the Renaissance," by Lorado Taft, sculptor; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 8, 1904, to March 11, 1904.—Ten lectures upon Antiquities, Metals, Textiles, etc., by James William Pattison, painter; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, April 1 to June 3, 1904.—Ten lectures upon "Pictures, Old and Contemporary" with especial reference to the Art Institute collections; illustrated by the stereopticon and the collections. In the absence of Mr. Chas. Francis Browne in Europe, this course was delivered by James Wm. Pattison.

COURSE ON ARCHITECTURE.

Monday afternoons at four o'clock, Nov. 2, 1903, to March 14, 1904.—Eighteen lectures on "The History of Architecture from the beginning of the Early Christian to the close of the Gothic," by William A. Otis, architect; stereopticon.

LIST OF GIFTS AND ACQUISITIONS.

June 17.—Model in cork of the "Temple of Neptune at Pæstum," by Wellington Jarard Reynolds. Purchased from the Blackstone Fund.

August 18.—Two pen and ink Drawings: (1) "The Hunting Season"; (2) "At the Seaside," by Frederick Richardson. Presented to the School of the Art Institute by the artist.

August 24.—Oil painting. "The Water Mill," by Meindert Hobbema. Presented by Mr. and Mrs. Frank G. Logan.

December 1.—Plaster cast of a Royal Sarcophagus from the original in marble in Constantinople Museum, found in Sidon. Presented by Charles A. Coolidge.

December 2.—Seven small bronze figures of animals, by Edward Kemeys. Presented by Miss Margaret S. Watson, Mrs. Anita McC. Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick.

February 3.—Bust in bronze of the late James H. Dole, former Vice-president of the Art Institute of Chicago, by Johannes Gelert. Presented by Mrs. James H. Dole.

February 8.—Two antique marble fragments: (1) male torso, nude; (2) female torso, draped. From the bridge connecting Baïæ with Naples. Purchased.

February 10.—Oil painting. "Landscape with sheep in Picardy," by Harry Thompson. Presented by Mrs. James H. Dole.

June and October.—Collection of architectural casts. Presented by Mrs. T. B. Blackstone.

April 18.—Silver medal, rectangular, "Amerigo Vespucci." Executed by Victor David Brenner. Presented by Edward D. Adams, New York.

April 19.—Silver bronze medal, rectangular, "Laboremus pro patria." By J. C. Chaplain. Presented by Carl Jacobsen, Trustee Musée Royal des Beaux Arts at Carlsberg, Co-

GIFTS TO THE LIBRARY.

June 1, 1902, to May 31, 1904.

Emile Pacully. Catalogue collection tableau anciens et modernes. Gift of M. Lair Dubreuil.

C. Roger Miles. Dessins et modèles. La peinture decorative. Gift of Charles Francis Browne.

A. de Champeaux. Dessins et modèles. Les arts du tissu. Gift of Charles Francis Browne.

Les aventures de Telemaque représentées en tapisseries. Gift of the Publisher.

American Institute of Architects. Proceedings of the 35th Annual Convention. Gift of Mr. Peter B. Wight.

Mathias Duval. Artistic Anatomy. Gift of Dr. L. A. Shultz.

Rossiter Johnson, editor. History of the World's Columbian Exposition. 4 vols. Gift of Mr. H. N. Higinbotham.

Pavolo Alessandro Maffei. Raccolta di Statue antiche e moderne. Published in Rome, 1704. Gift of Mr. J. E. Woodhead.

C. P. Landon. Annales du Musée et de l'école moderne des Beaux Arts. 17 vols. Gift of Mrs. Jas. M. Walker.

Designs of decorative details of the Sistine Chapel. Gift of Mr. Joseph Jastrow.

Horace Spencer Fiske. Chicago in picture and poetry. Gift of Mrs. Davis.

Mosaics. Modern designs. Gift of Mrs. E. W. Belknap.

Muster. Alphabets. Gift of Mrs. E. W. Belknap.

J. Suter. Costumes Suisses. Gift of Mrs. A. M. H. Ellis.

Rare specimens of sea mosses from Monterey. Gift of Mrs. A. M. H. Ellis.

Le case ed i Monumenti di Pompei. Gift of Mr. Martin A. Ryerson.

C. Emma Cheney. Mistress Alice Jocelyn—Her Letters. Gift of Mr. Thomas W. Stevens.

T. W. Stevens and A. C. Noble. The morning road. Gift of Mr. Thomas W. Stevens.

Elia W. Peattie. Castle, Knight and Troubadour. Gift of Mr. Thomas W. Stevens.

Charles G. Blanden. Omar resung. Gift of Mr. Thomas W. Stevens.

Robert Browning. In a balcony. Gift of Mr. Thomas W. Stevens.

Elia W. Peattie. How Jacques came into the forest of Arden. Mr. Thomas W. Stevens.

Eduard Engerth. Figaro's wedding. Gift of Mr. Geo. B. Upton.

Eduard Engerth. Fable of Orpheus. Gift of Mr. Geo. B. Upton.

William Shakespeare. Plays. 3 vols. Gift of Mrs. Jas. M. Walker.

The Portfolio. 5 vols. Gift of Mrs. A. M. H. Ellis.

Art Journal. 3 vols. Gift of Mrs. A. M. H. Ellis.

M. T. Wright. Official history of Spanish-American war. Gift of Mr. W. J. Onahan.

Report of the librarian of Congress for 1903. Gift of the Library of Congress.

The Builder. 35 vols. Gift of Mr. Henry W. Hill. Given through the Illinois Chapter of American Architects.

BOOKS PURCHASED FROM THE GIFT OF MARTIN A. RYERSON.

Alice Morse Earle. Two centuries of costume in America. 2 vols.

Camille Maclair. The French impressionists.

Augustus J. C. Hare. Cities of Central Italy. 2 vols.

Georges Perrot and Charles Chipiez. History of art in Persia.

Lady Dilke. French architects and sculptors of the 18th century.

Lady Dilke. French engravers and draughtsmen of the 18th century.

John C. Van Dyke, editor. Modern French masters.

Ernest Rhys. Frederic, Lord Leighton.

Bernhard Berenson. Study and criticism of Italian art. 2 vols.

- James Ward. Color harmony and contrast.
F. Mason Perkins. Giotto.
Evelyn March Phillipps. Pintoricchio.
W. G. Waters. Piero della Francesca.
George Lansing Raymond. Painting, sculpture and architecture.
Robert Burn. Ancient Rome and its neighborhood.
Edward William Lane. An account of the manners and customs of the modern Egyptians. 2 vols.
Philip Gilbert Hamerton. Modern Frenchmen.
Joseph Pennell. Modern illustration.
Leader Scott. Filippo di Ser Brunellesco.
Herbert Cook. Giorgione.
W. Martin. Gerard Dou.
Theodore Andrea Cook. Story of Rouen.
Wirt Gerrare. Story of Moscow.
William Holden Hutton. Story of Constantinople.
Ernest Gilliat Smith. Story of Bruges.
Count Lützow. Story of Prague.
Cecil Headlam. Story of Chartres.
Stanley Lane-Poole. Story of Cairo.
Hannah Lynch. Story of Toledo.
Margaret Symonds and Lina Duff Gordon. Story of Perugia.
Cecil Headlam. Story of Nuremberg.
Lina Duff Gordon. Story of Assisi.
Augustus J. C. Hare. Studies in Russia.
Augustus J. C. Hare. Sketches in Holland and Scandinavia.
Romain Rolland. Millet.
Howard Pyle. The merry adventures of Robin Hood.
Esther Singleton. French and English furniture.
Esther Singleton. Romantic castles and palaces.
Julia A. Shedd. Famous painters and paintings.
Esther Singleton. Famous paintings.
George B. Rose. Renaissance masters.
Charles D. Maginnis. Pen Drawing.
Ernest Arthur Gardner. Ancient Athens.
Theodore Andrea Cook. Old Touraine. 2 vols.
Howard Crosby Butler. The story of Athens.

- Heinrich Wölfflin. The art of the Italian renaissance.
Julia Cartwright. Jean François Millet.
Clara Erskine Clement. Heroines of the Bible in art.
Ernest W. Clement. Handbook of modern Japan.
George Jack. Wood carving.
Anne Hollingsworth Wharton. Heirlooms in miniatures.
John Dennie. Rome of to-day and yesterday.
E. H. and E. W. Blashfield. Italian cities. 2 vols.
John La Farge. An artist's letters from Japan.
Russell Sturgis. European architecture.
Charles Thompson Mathews. The story of architecture.
Edward S. Morse. Japanese homes and their surroundings.
Karl Emick. Count zu Leiningen-Westerburg. German book-plates.
Julia A. Shedd. Famous sculptors and sculpture.
Charles Holroyd. Michael Angelo Buonarroti.
Arts and Crafts Exhibition Society. Arts and crafts essays.
Charles Dexter Allen. American book-plates.
Egerton Castle. English book-plates.
Walter Hamilton. French book-plates.
Frank Rede Fowke. The Bayeux tapestry.
G. W. Eve. Decorative heraldry.
Chas. G. Leland. Leather work.
Brander Matthews. Bookbindings old and new.
Maud R. Hall. English Church needlework.
Alfred R. Barker. Introduction to the study of textile design.
Clarence Moores Weed. The flower beautiful.
Edwin Atlee Barber. Tulip ware of the Pennsylvania German potters.
John Kimberly Mumford. Oriental rugs.
M. G. Van Rensselaer. Art out of doors.
Chas. Mulford Robinson. Modern civic art.
Edith Wharton and O. Codman Jr. The decoration of houses.
N. Hudson Moore. The old china book.
Alice Morse Earle. Sun-dials and roses of yesterday.
John D. Sedding. Garden craft old and new.
Ernest Lefébure. Embroidery and lace.
The book of a hundred houses.

- Frances Clary Morse. Furniture of the olden time.
W. P. P. Longfellow. The column and the arch.
Edmund von Mach. Greek sculpture.
Chas. A. Cummings. History of architecture in Italy. 2 vols.
W. G. Bowdoin. The rise of the book-plate.
W. and G. Audsley. Polychromatic decoration as applied to buildings.
Charles Dexter Allen. Ex libris. Essays of a collector.
E. Bengough Ricketts. Composite book-plates.
Thomas Arthur Strange. Historical guide to French interiors.
Ernest Newton. Book of country houses.
René Tugot. Tentures d'art nouveau.
Julia Cartwright. Isabella d' Este. 2 vols.
William J. Anderson. Architecture of the renaissance in Italy.
George H. Boughton. Sketching rambles in Holland.
H. Edith Legge. Short history of ancient Greek sculptors.
Walter Crane. Decorative illustration of books.
W. L. Price and W. M. Johnson. Home building and furnishing.
George Moore. Impressions and opinions.
Charles Bell. Anatomy and philosophy of expression.
Maud Naftel. Flowers and how to paint them.
Cyril Davenport. English embroidered book bindings.
Henry Turner Bailey. City of refuge.
Gertrude Jekyll. Wall and water gardens.
Charles H. Caffin. American masters of painting.
Charles H. Caffin. American masters of sculpture.
Estelle M. Hurl. The life of our Lord in art.
Charles Waldstein. Art in the nineteenth century.
H. W. Henfrey. Guide to the study of English coins.
Henry Holiday. Stained glass as an art.
Russell Sturgis. How to judge architecture.
A. S. Murray. Sculptures of the Parthenon.
Egerton R. Williams. Hill towns of Italy.
Reginald Blomfield. The formal garden in England.
J. J. Hummel. The dyeing of textile fabrics.
David Denning. Polishes and stains for woods.

- Richard G. Hatton. Design.
C. F. Dawson. Elementary design.
Harry J. Powell. Principles of glass making.
W. J. E. Crane. Bookbinding for amateurs.
Louisa Walker. Varied occupations in string-work.
Emily N. Vanderpoel. Color problems.
Banister F. Fletcher. Andrea Palladio.
A. L. Baldry. Hubert von Herkomer.
George Frederick Kunz. Gems and precious stones.
W. G. Paulson Townsend. Plant and floral studies.
Raffaele Cattaneo. Architecture in Italy.
Charles Sprague Smith. Barbizon days.
Fred Miller. Art crafts for amateurs.
Ralph Adams Cram. Church building.
W. C. Brownell. French art.
Charles Knowles Bolton. The reign of the poster.
Facsimiles of some examples of book ornamentation.
A. M. Cust. Ivory workers of the middle ages.
Candace Wheeler. How to make rugs.
Mary Beach Langton. How to know oriental rugs.
W. Rothenstein. Goya.
Herbert P. Horne. Leonardo da Vinci.
Roger E. Fry. Giovanni Bellini.
T. Sturge Moore. Altdorfer.
J. A. McN. Whistler. Ten o'clock.
J. T. McCutcheon. Bird Center Cartoons.
Ernest Guillot. Ornamentation des manuscrits au moyen age.
Julian Klaczko. Rome and the renaissance.
Who's who 1904.
C. J. Holmes. Hokusai.
O. Fidière. Chapu, sa vie et son œuvre.
A. M. de Belina. Nos peintres; dessinés par eux-mêmes.
M. Paleologue. L'art Chinois.
Ernest Chesneau. Le statuaire J. B. Carpeaux.
Eugene Müntz. Donatello.
Alexis Bertrand. François Rude.
E. E. Viollet le Duc. L'art russe.
Olivier Merson. Les vitreaux.
Arsène Alexandre. A. L. Barye.

- Auguste Choisy. *Histoire de l'architecture*. 2 vols.
J. MacWhirter. *Landscape painting in water colors*.
Edward Sharpe. *Seven periods of English architecture*.
Thomas Bolas. *Glass blowing and working*.
Maria Millington Evans. *Chapters on Greek dress*.
A. M. Sharpe. *Point and pillow lace*.
Charles Hiatt. *Picture posters*.
Mrs. Murray-Aynsley. *Symbolism of the east and west*.
Emile Favart. *Flowers and plants*.
Thomas Ball. *My three score years and ten*.
Montgomery Schuyler. *American architecture*.
Arsène Alexandre and others. *The modern poster*.
William Morris. *Art and beauty of the earth*.
Wilson H. Blake. *The cross, ancient and modern*.
M. Louise McLaughlin. *Pottery decoration under the glaze*.
Frank T. Robinson. *Living New England artists*.
Louis L. Noble. *The course of empire—voyage of life*.
Jules Labarte. *Le palais imperial de Constantinople*.
W. P. Jervis. *The encyclopedia of ceramics*.
J. Elliot and Edith Hodgkin. *Examples of early English pottery*.
Basil Hall Chamberlain. *Things Japanese*.
Arts and Crafts Exhibition Society. *Art and life*.
W. G. Gulland. *Chinese porcelain*.
W. H. Singer and W. Strang. *Etching and engraving*.
James Atkins. *Coins and tokens of the colonies of the British Empire*.
B. H. Chamberlain and W. B. Mason. *Handbook for travellers in Japan*.
B. C. Saward. *Decorative painting*.
W. Robinson. *The English flower garden*.
Frederick Tayler. *Studies in animal painting*.
C. J. Herringham, tr. *The book of the art of Cennino Cennini*.
W. J. Muckley. *Handbook for painters*.
Nathan Cole. *Royal parks and gardens*.
W. Robinson. *Gleanings from French gardens*.
T. S. Robertson. *The progress of art in English church architecture*.
W. J. Cripps. *Old French plate*.

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- J. Tavenor Perry. Chronology of mediæval and renaissance architecture.
- Herbert W. Macklin. Monumental brasses.
- E. A. Green. Saints and their symbols.
- Henry Wallis. The art of the Precursors.
- W. Jones. Finger ring lore.
- Richard Wake. The new education.
- Leon Lefèvre. Architectural pottery.
- Franz Sales Meyer. Handbook of art smithing.
- W. J. Cripps. Old English plate.
- Richard Glazier. Manual of historic ornament.
- Edward F. Strange. Color prints of Japan.
- F. Hamilton Jackson. Intarsia and marquetry.
- I. Page. Guide for drawing the acanthus.
- D. S. MacColl. Nineteenth century art.
- Thomas Arthur Strange. English furniture.
- Hon. Alicia Amherst. History of gardening in England.
- G. Perrot and Charles Chipiez. History of art in Phrygia.
- W. J. Lottie. Inigo Jones and Wren.
- Karl Karoly. Raphael's Madonnas and other great pictures.
- Friedrich Fischbach. Ornamente der Hausindustrie Ungarn's.
- A. L. Baldry. Modern mural decoration.
- Charlotte M. Salwey. Fans of Japan.
- Phillip H. Delamotte. Art of sketching from nature.
- F. Edward Hulme. Examples of fret cutting and wood carving.
- Henry Wallis. Persian lustre vases.
- A. von Scala. Turkish, Arabian, Central Asiatic and Indian metal ware.
- R. Phené Spiers. Orders of architecture.
- J. E. Harrison and D. S. MacColl. Greek vase paintings.
- Joseph Edkins. Chinese architecture.
- Cecil Headlam. Peter Vischer.
- H. Knackfuss. Rubens.
- F. D. Millet and others. Some artists at the fair.
- Richard Lovett. Pictures from Holland.
- Rev. Samuel G. Green. Pictures from the German fatherland.
- Twenty styles of architecture.

Gustave Bourcard. Dessins Gouaches Estampes et Tableaux du 18^{me} siècle.

A. A. Introduction to the study of painted glass.

F. Delamotte. Primer of the art of illumination.

W. Hamilton. The aesthetic movement in England.

David Denning. The art and craft of cabinet making.

J. W. Pattison. Painters since Leonardo.

**BOOKS PURCHASED FROM THE JOHN QUINCY ADAMS
FUND.**

Bernhard Berenson. Drawings of the Florentine painters. 2 vols.

George C. Williamson, editor. Bryan's dictionary of painters and engravers. 3 vols.

Howard Crosby Butler. Architecture and other arts of Syria.

Mrs. Bury Palliser. History of lace.

E. A. Wallis Budge. The gods of the Egyptians. 2 vols.

Ralph Adams Cram. English country churches.

Mrs. Alice Meynell, editor. Work of John S. Sargent, R. A.

Lionel Cust. Anthony Van Dyck.

W. H. Pyne. Costume of Great Britain.

Pauquet Frères. Modes et costumes historiques.

Maurice Dufrene. Les Bijoux.

**BOOKS PURCHASED FROM THE HUNTINGTON W.
JACKSON FUND.**

George Hartwell Bartlett. Pen and ink drawing.

BOOKS PURCHASED FROM THE GENERAL FUND.

June 1, 1903, to May 31, 1904.

Catalogue officiel du Salon. 1902 and 1903. 2 vols.

Catalogue illustré du Salon. 1903 and 1904. 3 vols.

W. J. Clark Jr. Great American sculptures.

Marked catalogues of sales at Christies. 6 vols.

Chas. Holme. Masters of English landscape painting.

Nature. The second guild folio.

W. H. Downes. Twelve great artists.

- E. Doepler and W. Ranisch. Walhall.
Karl Baedeker. Spain and Portugal.
Howard Pyle. The wonder clock.
J. W. Leonard. Who's who in America. 1903-1905.
L. F. Day. Lettering in ornament.
F. C. Brown. Letters and lettering.
Prang. Standard alphabets.
Russell Sturgis. Dictionary of architecture and building. 3 vols.
Lewis F. Day. Alphabets, old and new.
G. L. Becker. Ornamental penmanship.
Poole's index to periodical literature. Vol. 5.
O. L. Triggs. Chapters in the history of the arts and crafts movement.
Lorado Taft. History of American sculpture.
T. R. Way and G. R. Dennis. The art of Jas. McNeill Whistler.
J. W. Mackail. The life of William Morris. 2 vols.
John La Farge. Great masters.
Florence N. Levy. American art annual.
A. J. Eddy. Recollections and impressions of James A. McNeill Whistler.
Chas. Holme. The genius of J. M. W. Turner.
G. H. Birch. London on Thames in bygone days.
Arthur H. Chamberlain. Paper and cardboard construction.
Chas. G. Wheeler. Woodworking for beginners.

PUBLICATIONS OF THE YEAR.

June 1, 1903, to June 1, 1904.

Circular of Instruction of the School of the Art Institute for 1903-1904, with catalogue of students for 1902-1903.

Twenty-fourth Annual Report of the Art Institute of Chicago, 1902-1903.

Catalogue of the Sixteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1903.

Catalogue of the Second Annual Exhibition of Arts-Crafts, December, 1903.

Catalogue of an Exhibition of Works by Howard Pyle, December, 1903.

Catalogue of the Eighth Annual Exhibition of the Society of Western Artists, December, 1903.

Catalogue of a Loan Exhibition of Contemporary Dutch Paintings, January, 1904.

Catalogue of a Special Exhibition of Studies in Venice by Oliver Dennett Grover, January, 1904.

Catalogue of the Eighth Annual Exhibition of Works by Chicago Artists, January, 1904.

Catalogue of an Exhibition of Works of the International Society of Sculptors, Painters, and Gravers of London, March, 1904.

Catalogue of Sculptured Works by Karl T. F. Bitter, March, 1904.

Catalogue of an Exhibition of Works by Carl Olof Eric Lindin, March, 1904.

Catalogue of the Seventeenth Annual Exhibition of the Chicago Architectural Club, March, 1904.

Catalogue of the Sixteenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists, April, 1904.

Catalogues of the Exhibitions of the Art Students' League, and the Chicago Society of Amateur Photographers have been issued by the respective societies as well as a great number of notices, circulars and statements by the Art Institute.

Historical Sketch and Description of the Art Institute of Chicago.

Chicago, June 7, 1904.

The Art Institute has just completed its twenty-fifth year and the time appears opportune for a brief review of the history of the institution from the beginning. It is a remarkable fact that a school of art practice, including work from the human figure, was established in Chicago in 1866, earlier perhaps than in any other city in the country except New York and Philadelphia. The society of which this class was the nucleus was soon organized into the Chicago Academy of Design, an association of artists which continued its active career with many vicissitudes until about 1882. For a considerable period it played a valuable part, and was the only important art centre in the city. The organization has been maintained, and all the members of the Academy of Design have been made life members of the Art Institute. The school has never been suspended except at the time of the great fire. In 1878 an effort was made to promote the prosperity of the Academy of Design by adding to the artist membership a board of trustees composed of business men, but in the course of a year difficulties arose, connected chiefly with business matters, the trustees resigned, and a new organization was formed called at first the Chicago Academy of Fine Arts, subsequently (December, 1882) changed to the Art Institute of Chicago.

The Art Institute was incorporated May 24, 1879, for "the founding and maintenance of schools of art and de-

sign, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means."

The first president was George Armour, and at the expiration of his term of office of one year, L. Z. Leiter held the position for two years. He was succeeded by Charles L. Hutchinson, who has been re-elected each succeeding year, and with whom the active career of the institution began. Mr. Hutchinson and Mr. Samuel M. Nickerson are the only persons remaining who have been Trustees during the whole history of the institution. Wm. M. R. French, the present Director, has had charge of the school and museum, and Newton H. Carpenter, the Secretary, has been in the business department from the beginning.

For three years the Art Institute occupied rented rooms at the Southwest corner of State and Monroe Streets. From the beginning an art school was maintained and occasional exhibitions were given. In 1882, property at the corner of Michigan Avenue and Van Buren Street, 54 x 172 feet, occupied partly by a three-story building, was purchased at a cost of \$45,000. The considerations which led to the selection of this locality have been justified by experience. The fine situation upon the lake shore and proximity to the heart of the city are overwhelming recommendations both of the former and present sites of the museum. During 1882, a substantial brick building, 72 x 54 feet, containing exhibition galleries and school rooms and fronting on Van Buren Street, was built upon a part of this property. Up to this time the Art Institute had come into possession by purchase or gift of a very few good pictures, marbles, and casts. During 1885, a collection of casts of antique sculpture, costing about \$1,800 was

imported and placed upon permanent exhibition. The cost of these improvements and purchases was met by subscriptions, membership dues and the issue of bonds secured upon the property. In 1885, twenty-six feet of land adjacent on the south was purchased, and in 1886 and 1887 a beautiful brown stone building, 80 x 100 feet, and four stories high, of Romanesque design, planned by John W. Root, architect, was erected, occupying the southwest corner of Michigan Avenue and Van Buren Street. This building was opened November 19, 1887. During the next five years additions and changes were made almost every year, until the building was outgrown, and in 1892 the property was sold for \$425,000 to the Chicago Club, the present occupant. By this time the Institute had not only become possessed of valuable collections of casts of sculpture, pictures, metals, antique vases, etc., but had gained the favor of the community. It was prepared, therefore, to take advantage of the opportunity offered by the Columbian Exposition to obtain a footing upon the Lake Front. The Columbian Exposition had determined to expend \$200,000 upon a temporary building upon the Lake Front to be used for World's Congresses. It was proposed by the officers of the Art Institute that they should be allowed to add to this sum such amounts as they could raise, and erect a permanent building, which, after serving the purposes of the World's Congresses, should be permanently occupied as a museum by the Art Institute. By city ordinance, passed in March, 1891, permission was given for the erection of such building upon the Lake Front, opposite Adams Street. Between February, 1892, and May, 1893, the present museum building was completed after the plans of Shepley, Rutan & Coolidge, architects. Dur-

ing the construction, May 31, 1892, an injunction was issued, restraining the city from allowing the erection of any building upon the Lake Front, but was dissolved upon a rehearing, June 23, mainly upon the ground that the Legislature of Illinois, by an act of 1890, had authorized the city to permit the erection of buildings connected with the Columbian Exposition upon the Lake Front, and to retain some of them permanently. By this decision and under circumstances quite exceptional, the Art Institute was firmly established in its rights upon the Lake Front. The cost of the original building was \$648,000, including two temporary halls removed at the end of the Fair, costing \$27,000. Of this sum the Columbian Exposition paid \$200,000 and the Art Institute \$448,000. The money contributed by the Art Institute was raised partly by the sale of former property and partly by subscription. The ownership of this building was vested in the City of Chicago, until 1904, when it passed to the South Park Commissioners, while the right of use and occupation is vested in the Art Institute so long as it shall fulfill the purposes for which it was organized, shall open the museum free to the public on Wednesdays, Saturdays, Sundays and public holidays, shall make the Mayor and Comptroller of the city ex officio members of the Board of Trustees, and shall conform to some other simple conditions. This property, comprising 400 feet front on Michigan Avenue, is exempt from taxation of all kinds. The Art Institute thus in effect made a gift to the people of the city of the money expended by it upon the building, and gained a public character very advantageous for the public service at which it aims.

The building is built of Bedford limestone, fire-proof, Italian Renaissance in style, the details classic and of Ionic and Corinthian orders. The front is 80 feet back from Michigan Avenue, the building 320 feet long, the wings 170 feet deep, with projections which make the whole depth 208 feet. The central dome is not yet built, and the rear is not completed to its full height. It was planned with great care for exhibition purposes, and there are few better buildings in existence for the exhibition of pictures and fine art objects, as regards lighting, accessibility, simplicity of arrangement and convenience of classification. A view of the building and plans of the main floors accompany this report. The building was formally opened as a museum December 8, 1893. Its whole cost up to the present time has been \$890,000.

The building policy has been fully justified, for within a year after the completion of the present building, gifts of fine arts objects had been received equal in value to half the cost of the building, and a greater amount has been received since, gifts which never would have been offered if a proper place had not been provided for their reception.

During 1897 a lecture room, in accordance with the original plans of the building, was built, and presented to the institution by Charles W. Fullerton, as a memorial to his father, Alexander N. Fullerton. This room seats 500 persons and is a model lecture room, as regards comfort in seating, ventilation, acoustic properties, and tasteful adornment.

In 1900-1, the Ryerson Library also provided for in the original plans, was built and presented by Martin A. Ryerson, one of the Trustees. It is a beautiful and commodious

building, and the library has become one of the most valuable parts of the Institute, consulted annually by about 50,000 persons. It contains at present about 3,500 volumes, strictly confined to fine art, and including many valuable works. In it is kept the great collection of large carbon photographs known as the Braun autotypes, sixteen thousand in number, including reproductions of the paintings, drawings and sculpture of most of the well-known galleries of Europe. These are the gift of Dr. D. K. Pearsons. The library is open at all times to members and students, and is practically a free public library upon Wednesdays and Saturdays, the open days of the museum.

In 1903 a great sculpture hall, constituting the fourth side of the building, was completed and named Blackstone Hall after Mr. and Mrs. Timothy B. Blackstone, who presented the great collection of architectural casts by which it is occupied. This hall is 208 feet long, 58 feet wide and 33 feet high.

The parts of the building which remain uncompleted are the central staircase and dome, and the galleries over the Blackstone sculpture hall. It is expected that extensions will be made to the eastward, bridging the Illinois Central tracks with skylighted galleries and building new museum buildings upon the land reclaimed from the lake.

The accessions to the collections during the last ten years have been numerous and important, so that the Art Institute now ranks, as an art museum, among the first three or four in the country.

Mrs. Henry Field has committed permanently to the Art Institute the entire collection of paintings which belonged to her husband, the late Henry Field, a former Trustee of the Art Institute. This collection comprises

forty-one pictures and represents chiefly the Barbizon school of French painters, including Millet's well-known "Bringing Home the New-born Calf," Jules Breton's "Song of the Lark," Troyon's "Returning from the Market," and fine examples of Rousseau, Corot, Cazin, Constable and Daubigny. The collection is placed in a separate room known as the Henry Field Memorial Room, beautifully fitted for its reception, and held in trust by five Trustees, appointed by Mrs. Field. Mrs. Field also authorized the Trustees to order from Mr. Edward Kemeys, the sculptor of animals, two monumental bronze lions to stand upon the flanks of the great external approach of the museum. These lions were unveiled May 10, 1894.

In 1890 the dispersion of the choicest works of the famous Demidoff collection of works by Old Masters, which had been withheld from the sale of the collection in 1880, furnished an opportunity through which the Art Institute secured thirteen works by Old Masters of the Dutch school of the highest value. The reception of these pictures marks an epoch in the artistic development of the city. The collection contains five examples of portraiture, which are representative of Rembrandt, Rubens, Van Dyck, Frans Hals and Holbein; "The Guitar Lesson," by Terburg, and "A Family Concert," by Jan Steen, which are admirable works of these artists; a landscape by Hobbema, which may be counted among his masterpieces; the "Jubilee," by van Ostade, one of the most important works of the artist; and creditable examples of the work of Teniers, Ruisdael, and Adriaan van de Velde.

The Museum has also been gradually accumulating valuable paintings by purchase and gift. In 1898 a fine collection of paintings, which had for some time been

exhibited in the galleries, was bequeathed to the Art Institute by Albert A. Munger, a life-long citizen of Chicago. One of the chief merits of the Munger collection is its comprehensiveness; among works of high merit it contains Meissonier's "Vidette"; "The Bathers," by Bouguereau; "Just Before Sunrise," by Corot; "A Piece in Danger," by de Neuville; "A Reconnaissance," by Detaille; "Queen of the Camp," by Jacquet; "Springtime and Love," by Michetti; and "The Challenge," by Munkacsy. Gérôme, Rosa Bonheur, Van Marcke, Fromentin, Vibert, Roybet, Bague, Zimmerman, Koekkoek, Troyon, Courbet, Isabey, Makart and many other leaders of the modern world of art are represented by important examples.

In 1900 Mr. and Mrs. Samuel M. Nickerson presented to the Art Institute the remarkable collection of objects of art contained in their home. They also bore the expense of fitting up two galleries and the adjacent corridor with marble wainscoting, mosaic floor, etc., for the reception of the collection. This was the most munificent single gift ever received by the Art Institute.

The Nickerson Collection embraces two distinct classes of objects—a large collection of fine Japanese, Chinese and East Indian objects of art, and a collection of modern paintings. The most extraordinary feature of it, perhaps, is the collection of jades, agates and crystals, which is one of the finest in America, numbering about 275 specimens. These objects are wrought, as is usual, into buckles, vases, cups and other highly decorated forms. There is also a large collection of Japanese swords, sword guards, and sword mountings, of lacquer boxes, cabinets, trays, wine cups and sword cases, of inros and medicine boxes, of

Chinese cloisonné ware and snuff bottles of porcelain, agate and jade, and of Indian jewelry. In all there are about 1,300 objects.

The pictures of the Nickerson Collection consist of oil paintings, water colors, engravings and Japanese prints and kakemonos. The oil paintings number sixty-two, and include works of Cabanel, Bouguereau, Cazin, Couture, de Neuville, Delacroix, Gérôme, Van Marcke, Rousseau, Achenbach, Inness, C. H. Davis, Bridgman, Vedder, etc.

The Art Institute also keeps up important loan collections, and holds passing exhibitions, so that the exhibition of pictures is at all times very extensive.

The collection of reproductions of sculpture is very large and comprehensive. A great proportion of it is the gift of Mrs. A. M. H. Ellis, who has put it under the name of her former husband, "The Elbridge G. Hall Collection." In accordance with the wishes of the donor it includes only full-sized fac-similes of original works of sculpture. It includes not only classical but renaissance and modern sculpture, the contemporary collection being the most important in America. Among modern sculptors represented are Dubois, Mercié, Barrias, Cain, Chapu, Falguiere, Rodin, Fremiet, Thornycroft, St. Gaudens, Bartlett, French, Potter, etc.

Another element in the sculpture collection is the gallery of reproductions of the antique bronzes of the Naples Museum, 109 fac-similes of the most famous statues, busts, tripods, statuettes, lamps and other objects found at Herculaneum and Pompeii. This collection was the gift of H. N. Higinbotham in 1893.

The Blackstone Collection of architectural casts presented by Mr. and Mrs. T. B. Blackstone, occupies an

immense gallery, and consists chiefly of French historic sculptures. There is no other similar collection in America. These casts, of cathedral portals and other architectural sculpture from the 11th to the 19th Century, were sent to the Columbian Exposition by the French Government, and thence passed into the possession of the Art Institute. The collection was formed under the direction of the French National Committee on Historic Monuments, from the Trocadero, the Louvre, and the Museum of Decorative Arts in Paris. Some of the casts are 35 feet long and more than 30 feet high. The largest pieces are portals of the cathedrals of Bordeaux, Charlieu and St. Gilles, and the choir gallery of Limoges, while of almost equal importance are the Tomb of Louis de Brézé, the equestrian statue of Colleoni and parts of the Cathedrals of Amiens, Aix, Reims and Beauvais.

Another department, which has attained importance, is that of original Egyptian antiquities. Through the interest of Mr. Getty, Mr. Ryerson, Mr. Harris, and Mr. Hutchinson accessions have been made of typical Egyptian objects of great rarity and value, sufficient to form a collection respectable in quantity, and more than respectable in quality. There is also a very carefully collected and adequately representative collection of classical antiquities, Greek vases, figurines, lamps and fragments, and marble Roman remains, both sculptural and architectural. Other fields of art are represented by collections of embroideries, tapestries, painted fans, textiles, etc., presented by the society of ladies called The Antiquarians of the Art Institute, and of musical instruments, armor, etc.

The school of instruction in art practice has always been a vital part of the Art Institute. It includes well

organized departments of painting, sculpture, decorative designing, normal instruction, and architecture. Excellent accommodation has been secured by building a series of low skylighted studios in the rear of the main building, and the students enjoy the full use of galleries, library, lecture-room, etc. It has grown to be the most comprehensive, and probably the largest fine art school in the United States. There are 700 regular day students, about 400 evening students, and 400 normal and juvenile students. The whole enrollment is about 2,500 a year. This school is wholly self-supporting, earning and expending about \$50,000 per annum. The most advanced branches are taught, and distinguished teachers from a distance are called in from time to time. Diplomas are given in the departments of decorative designing, normal instruction and architecture, and honors are conferred in the academic department. The history and theory of art as well as practice are made subjects of instruction. Extended lecture courses, open to members as well as students, upon all subjects relating to art, are given every year.

The Scammon Lectureship is established on an ample foundation by the bequest of Mrs. Maria Sheldon Scammon, who died in 1901. The will prescribes that these lectures shall be upon the history, theory, and practice of the fine arts (meaning thereby the graphic and plastic arts), by persons of distinction or authority on the subject of which they lecture, such lectures to be primarily for the benefit of the students of the Art Institute, and secondarily for members and other persons. "The Scammon Lectures" were given in 1903 by John LaFarge and in 1904 by Russell Sturgis.

The Art Institute has but a small endowment. The total of the endowment funds now in the actual possession of the Art Institute is \$163,400. Of this sum \$14,500 is restricted to scholarships for students, \$2,000 to a prize fund for pictures, \$37,000, the Scammon fund, is for lectures, and \$70,500, the Stickney fund, is for the purchase of pictures or "the general purposes of the Art Institute." The proceeds of this last fund have been strictly applied to the purchase of pictures. This leaves only \$39,400 wholly unrestricted, of which \$28,400 is the endowment strictly so-called, and \$11,400 the proceeds of unrestricted bequests not yet applied.

The Art Institute is in the fullest sense an institution conducted for the public good. The galleries are open absolutely free to the public more than 160 days every year, and upon other days not only the members and their families, numbering more than 10,000, but professional artists and public school teachers to the number of 6,000 and the pupils in the public schools when accompanied by their teachers are freely admitted. Classes studying art are admitted free at all times under easy conditions. The attendance of visitors last year was 647,957, exceeding that of any other art museum in America.

Its support has hitherto been derived from membership dues, door fees and voluntary gifts, the membership being the most important feature. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the reference library upon art.

Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth

exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. There are about 2,000 annual members, and 400 members of other classes.

Important changes in the business status of the Art Institute are now in progress. The land on the Lake Front upon which the Art Institute stands, from Jackson Boulevard to Randolph Street, and technically the building itself, belonged to the City of Chicago. By city ordinance (July 20, 1903) and with the written consent of the property holders on Michigan Avenue, the complete control of this land and the building, was conveyed to the South Park Commissioners. By an act of the Legislature of the State of Illinois the South Park Commissioners are authorized to permit extensions of the Art Institute building, and to levy an annual tax for the maintenance of the Art Institute and the Field Columbian Museum. This tax has been approved by the legal voters of the district and is now being levied. The proceeds will become available early in 1905, and will form a valuable addition to the support of the institution. The income from memberships and other sources will however still be necessary for the acquisition of paintings and other objects of art, and important additions to building or collections will depend upon private liberality as heretofore.

Gifts and bequests therefore are earnestly solicited for such purposes as the completion of the galleries over Black-

stone Hall, the monumental staircase and dome forming the centre of the building, the construction of mosaic floors and marble or fire-proof wainscoting all over the building, endowment of the school and library, funds for prizes in exhibitions and scholarships in the school, and most of all general endowment whereby the best experts, instructors and artists may be employed in the various departments.

By-Laws of the Art Institute of Chicago.

ARTICLE I.

OF MEMBERS.

Section 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

Sec. 2. Governing Members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings, upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the Secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member, and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership.

Sec. 3. Honorary Members shall be chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art. They shall be chosen in the same manner as Govern-

ing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing Members, except the right to vote.

Sec. 4. Annual Members shall have the privileges of Honorary members for one year upon the payment of ten dollars.

Sec. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

Sec. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

Sec. 7. Life members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall be invested and the income thereof may be disbursed under the direction of the Executive Committee.

Sec. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be known as Governing Life Members. The money so received from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II.

OF MEETINGS.

Section 1. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. The President and Auditor of the South Park Commissioners shall be ex officio members of the Board of Trustees. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be ex officio members of the Board of Trustees, this provision to take effect and be in force from and after the time when the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is so occupied.

Sec. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tues-

day of June, and upon the last Thursday of October and January in each year. Special meetings may be called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

Sec. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

Sec. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice President. They shall also choose from their number five persons, who with the President and Vice President shall constitute an Executive Committee, and the President of the Art Institute shall be ex officio Chairman of the Executive Committee. They shall also choose by ballot a Secretary and a Treasurer.

Sec. 5. The President, Vice President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III.

OF DUTIES OF OFFICERS.

Section 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

Sec. 2. The Vice President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

Sec. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members, and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

Sec. 4. The Treasurer shall receive and keep funds of the Art Institute, and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of Governing Members, and shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

Sec. 5. The Executive Committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV.

OF AMENDMENTS.

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest.

I do hereby give and bequeath to The Art Institute of Chicago, in the City of Chicago, a corporation created under the Statutes of Illinois,

to be applied to the uses and purposes of said institution.

The trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the purchase of paintings, sculpture and books, and for prizes, lectures, additional buildings, the art school, etc.

Honorary Members.

June 1, 1904.

Honorary Members are chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art.

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Ives, Halsey C.

Layton, Frederick

Page, Mrs. Thomas Nelson

Pearsons, D. K.

Walker, Edwin

Root, John W. (deceased)

Shaw, Miss Annie C.

(deceased)

Munger, A. A. (deceased)

Nickerson, Samuel M.

Nickerson, Mrs. Matilda

Governing Life Members.

Governing Members, upon the payment of four hundred dollars, are exempt from dues and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

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Bartlett, Adolphus C.

Bartlett, Frederic C.

Blair, Chauncey J.

Blair, Watson F.

Carrington, William T.

Dickinson, Charles

Haskell, Frederick T.

Heckman, Wallace

Hibbard, William G. Jr.

Hutchinson, Charles L.

Lathrop, Bryan

Lawson, Victor F.

McCormick, Stanley

Noyes, LaVerne W.

Ricketts, C. L.

Smith, Byron L.

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Adams, George E.
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Armour, Allison V.
Armour, George A.
Armstrong, F. H.
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Barnhart, A. M.
Barnum, William L.
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Foreman Oscar G.	Kimball, W. W.
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Burrows, W. A.
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Eaton, E. N.
Eberhart, Mrs. Max
Eddy, Devotion C.
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Edwards, Deutsch and Heit-
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Egan, Charles W.
Elsendrath, Mrs. Helen
Elsendrath, Joseph N.
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Ellbogen, Max
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Elliott, W. S. Jr.
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Eltonhead, E. Y.
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Erhart, George A.
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Eustis, Truman W.
Evans, E. A.
Evans, Lynden
Ewing, W. G.
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Fabyan, George
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Fairchild, A. E.
Falk, M. L.
Fancher, Harry G.
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Field, John S.
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Fisher, William E.
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Fleming, R. H.
Fleming, T. R.
Florsheim, Simon
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Ford, J. Sawtelle
Ford, J. S.
Foreman, Henry G.
Forgan, D. R.
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Graue, John George
Graves, W. W.

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Howell, J. C.	Jackson, John L.
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Karpen, S.
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Keith, Edson, Jr.
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King, John C.
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King, Ulric
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Knight, Clarence A.
Knight, Newell C.
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Kochs, Theodore A.	Laughlin, J. L.
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Kohlsaat, C. C.	Lawrence, W. M.
Kohn, E. J.	Lay, A. Tracy
Kohnstamm, M. V.	Leake, J. B.
Konsberg, A. V.	Leaming, Jeremiah
Korb, Mrs. Louise B.	Learned, Edwin J.
Kralovec, John	Leavitt, Wellington
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Kraemer, J. H.	Lee, Fred E.
Kraus, John M.	Lee, Walter H.
Kreidler, W. A.	Leeds, W. B.
Kretzinger, Mrs. G. W.	Leicht, Edward A.
Kroeschell, William L.	Leigh, E. B.
Kropf, O. F.	Lelewer, David
Krum, Charles Lyon	Lenahan, J. H.
Kuh, Edwin J.	Lenox, John P.
Kuh, Henry	Lester, A. G.
Kuhlmey, Albert	Levy, Max
Kuppenheimer, Jonas	Lewis, H. F.
Kurz, Louis	Lewis, Mrs. Joseph B.
Lacey, James D.	Lewis, Mrs. W. R.
Lackner, Francis	Lichtstern, A. J.
Lafin, Louis E.	Liljencrantz, G. A. M.
Laing, John R.	Lillie, F. R.
Lake, Richard C.	Lindgren, John R.
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Lamb, F. H.	Lister, Walter
Lamson, S. Warren	Little, Mrs. Sarah R.
Lane, Albert G.	Littlefield, A. S.
Langbein, A. F.	Lloyd, Evan
Lapham, A. B.	Lloyd, H. D.
Lapham, E. N.	Lobdell, Edwin L.
Larned, Walter C.	Lockett, Oswald
Larson, L. B.	Loeb, Adolph
Lasler, D. S.	Loeb, James I.
Lau, Max	Loesch, Frank J.

Loewenthal, B.	McCordic, Alfred E.
Logan, Theron	McCrea, W. S.
Lombard, I. G.	McCullough, H. R.
Long, Miss Mabel M.	McCurdy, George L.
Lord, D. M.	McCutcheon, George Barr
Love, C. F.	McDermid, J. J.
Low, John W.	McDermott, Michael
Low, Mrs. Joseph H.	McDole, W. Henry
Lowe, Perley	McDonald, M. C.
Lowenstein, L.	McDougall, Alexander
Lowenstein, Sophia	McDougall, William
Lukens, William J.	McDowell, David
Lull, Newton	McDuffee, Andrew J.
Lusch, H. B.	McEwen, J.
Lutz, B. F. M.	McFatricks, J. B.
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Lyford, W. H.	McGrew, A. H.
Lyman, David B.	McGuire, H.
Lyman, David B., Jr.	McGuire, J. F.
Lyman, Jesse P.	McGuire, W. A.
Lynas, Mrs. Thomas	McIntosh, H. M.
Lyndon, George W.	McKay, James R.
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Lyon, John K.	McKeon, John C.
Lyon, J. B.	McKinlock, George A.
Lyon, Thomas R.	McLaren, John
Lytton, George	McLaughlin, William F.
McArthur, L. L.	McLeish, Andrew
McArthur, Warren	McLennan, J. A.
McBean, Mrs. A. J.	McMillan, James
McBirney, Hugh	McMillan, W. M.
McBride, W. J.	McMillen, Mrs. Sarah H.
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McCarthy, W. H.	McNally, Mrs. Andrew
McCaughan, William J.	McNeal, S. D.
McClurg, Ogden T.	McReynolds, George S.
McConnell, Charles H.	McRoy, H.
McCoole, M. A.	McSurely, William H.
McCord, A. C.	McWilliams, J. G.

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| Magee, John J. | Matz, Rudolph |
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| Magill, Henry W. | Maurine Club |
| Magnus, August C. | MaWhinney, Elgin |
| Magnus, Arthur J. | Mayer, D. |
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| Mahaffey, Samuel J. | Mayer, Levy |
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| Marks, Roland P. | Merriman, H. P. |
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| Marsh, George C. | Meyer, Abraham |
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| Marshall, Caleb H. | Meyer, E. F. |
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| Martin, F. S. | Michels, Miss D. |
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| Martin, Mrs. S. K. | Millar, David |
| Marx, M. | Millard, George M. |

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Miller, Jackson	Morton, Mark
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Peck, W. L.
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Porter, Mrs. F.	Raymond, S. B.

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Rosenberg, Oscar
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Rosenthal, Moritz
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Silberman, Sigmund	Sollitt, Sumner
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Stonehill, Edward A.	Templeton, William
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Walte, Miss Ella R.
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Walker, H. H.
Walker, John

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Whitman, W. F.	Wiswall, Austin
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Wienhoeber, Ernest	Witkowsky, M. D.
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Wild, Payson S.	Wolff, Ludwig
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Williamson, John	Woods, J. L.
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Wilson, M. H.	Wright, F. S.

Wright, Joseph
Wright, Mrs. Mary E.
Wright, Thomas A.
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Wygant, Alonzo
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Young, H. E.
Young, Lawrence A.

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Younglove, Mrs. W. W.
Yott, Francis
Ziehme, A. E.
Zeisler, Sigmund
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THE ART INSTITUTE OF CHICAGO

Incorporated May 24, 1879

TWENTY-SIXTH ANNUAL REPORT OF THE TRUSTEES

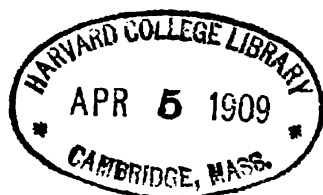
FOR THE YEAR ENDING JUNE FIRST, MDCCCCV

WITH REPORTS OF THE DIRECTOR, TREASURER, AND LIBRARIAN,
CATALOGUE OF MEMBERS, LIST OF GIFTS, ETC.,
TOGETHER WITH THE BY-LAWS.



CHICAGO

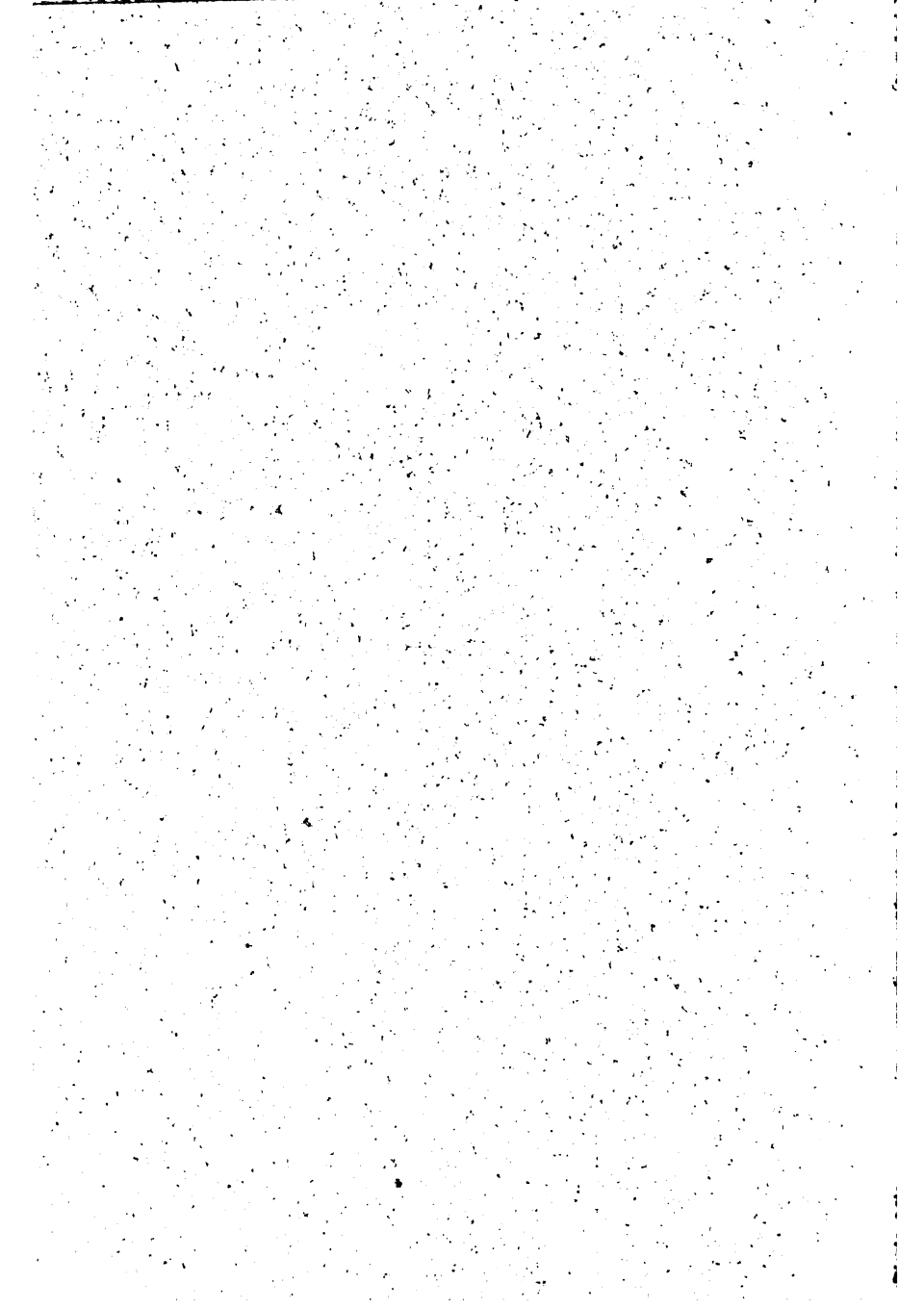
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The Institute

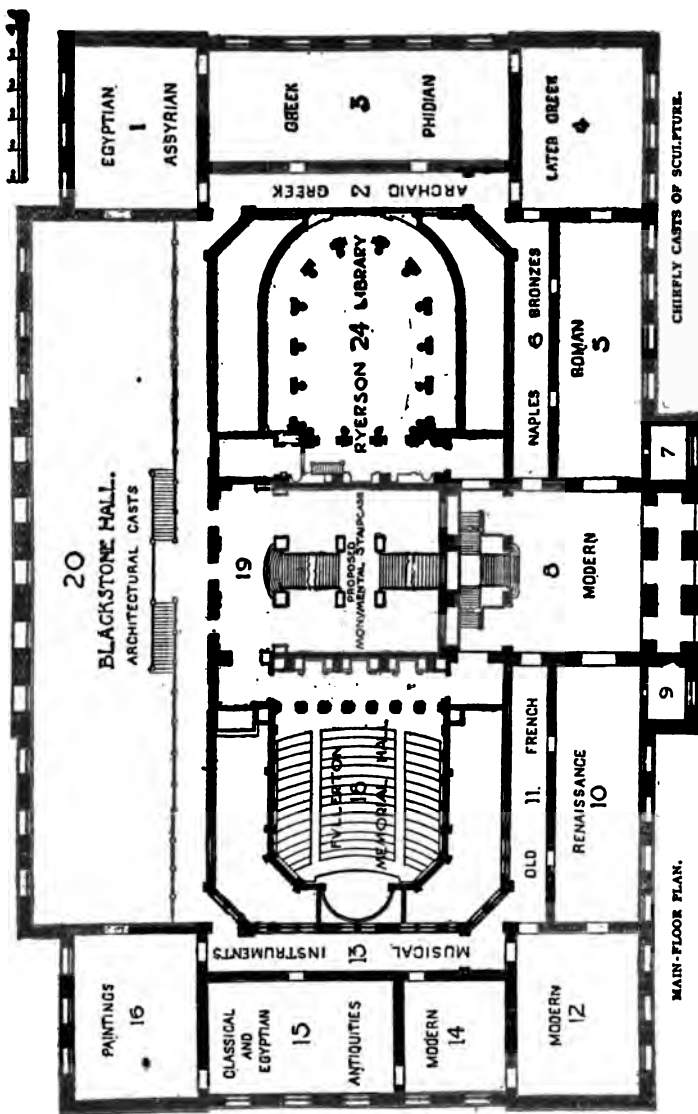
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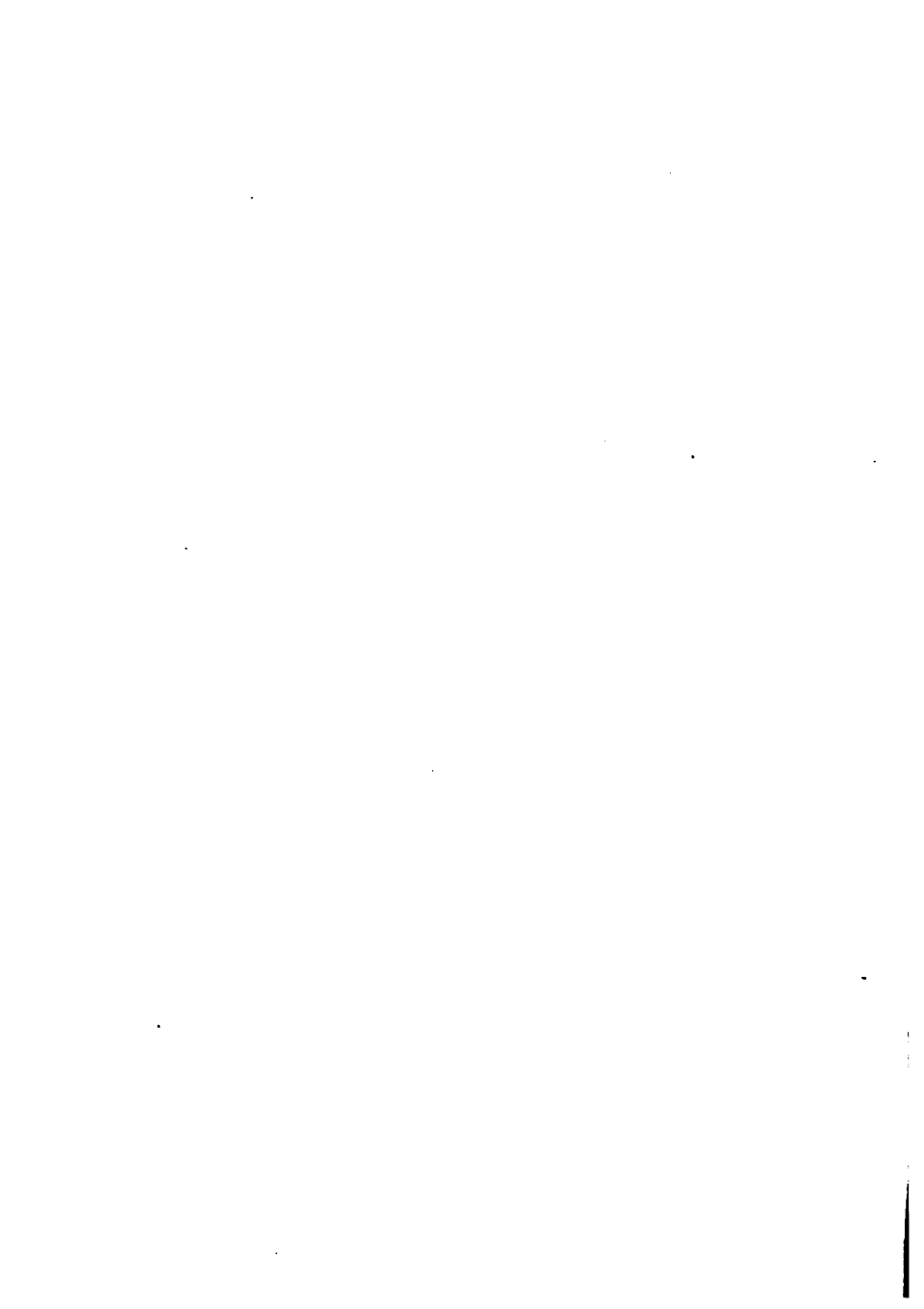
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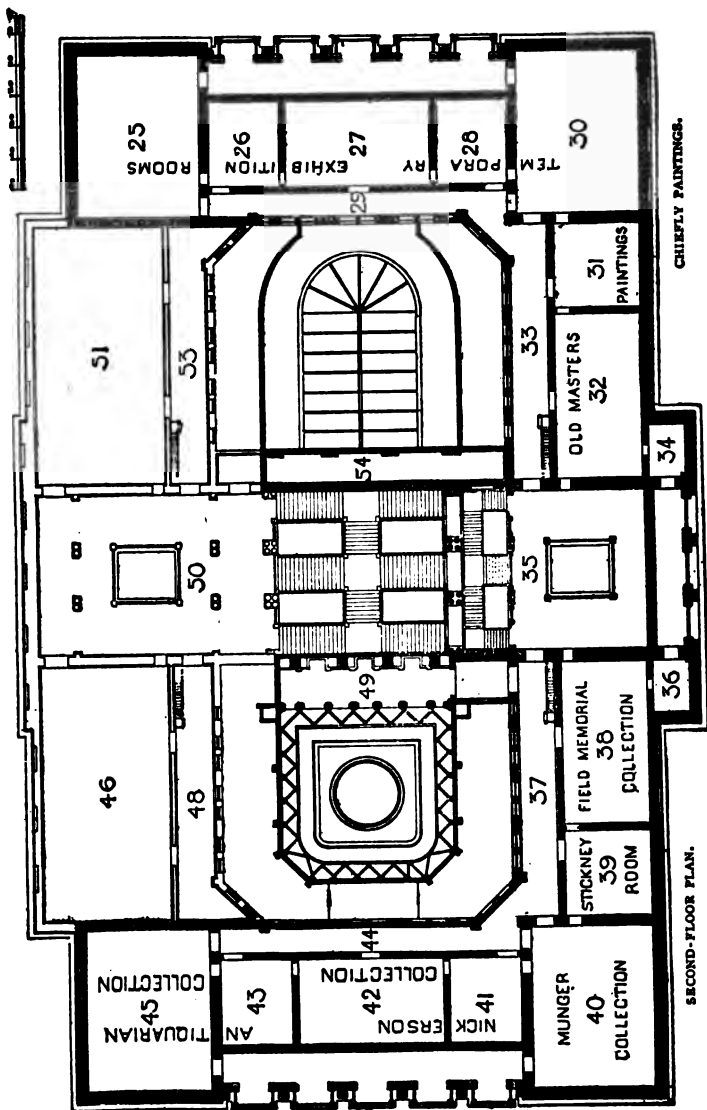




THE ART INSTITUTE.
Lake Front, opposite Adams Street, Chicago.









THE ART INSTITUTE OF CHICAGO

Incorporated May 24, 1879

TWENTY-SIXTH ANNUAL REPORT OF THE TRUSTEES

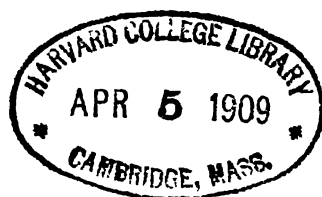
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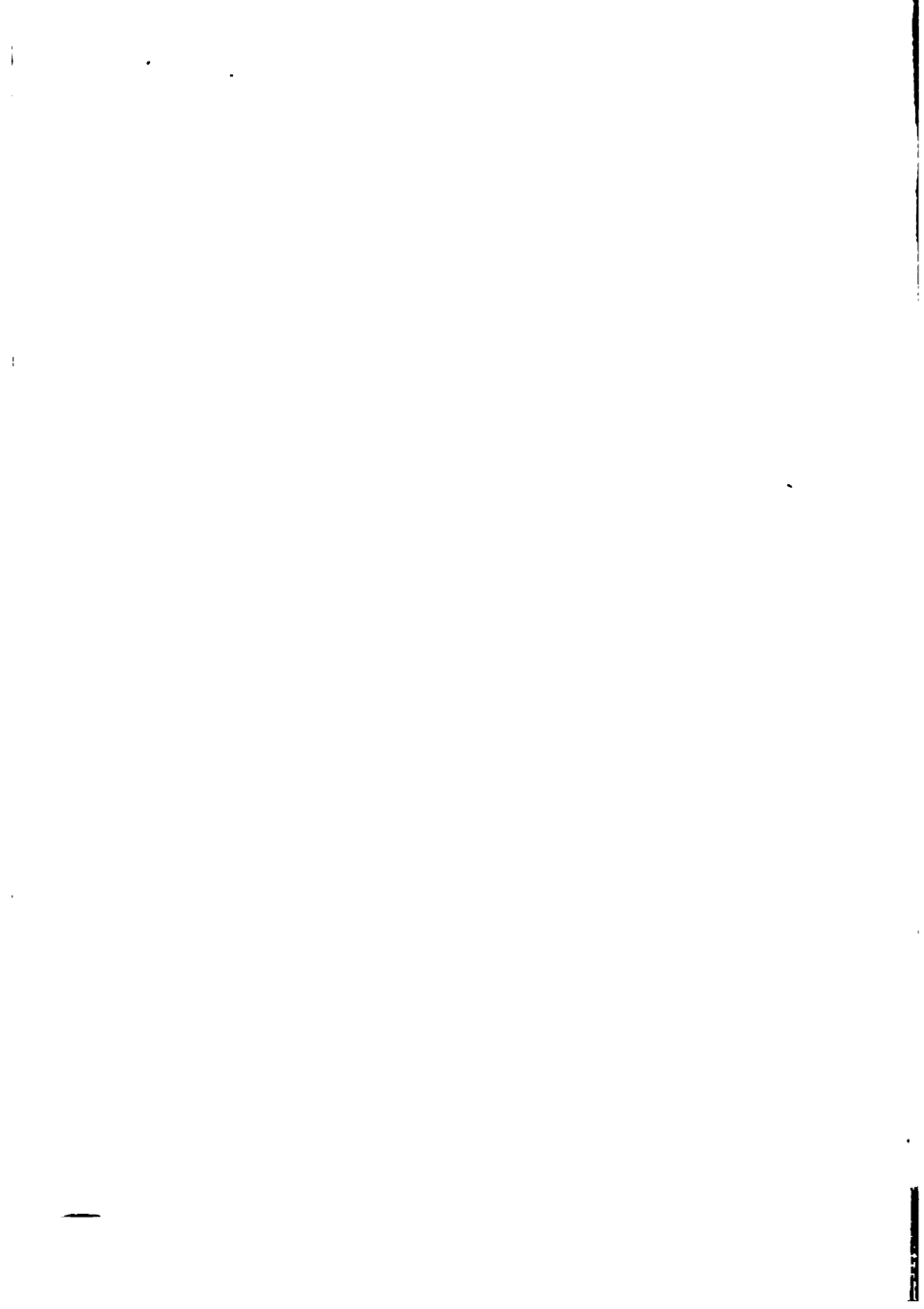
1905



The Institute

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1905-6

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THE ART INSTITUTE OF CHICAGO was incorporated

May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the reference library upon art.

Twenty-sixth Annual Report of the Trustees.

CHICAGO, June 6, 1905.

To the Governing Members of the Art Institute of Chicago:

While the last year has not been marked by striking events in the form of important building operations or remarkable accessions to the collections, it has been a year of decided progress in business prosperity:

As was explained in the last annual report, Grant Park, in which the Art Institute building stands, together with the building itself, was transferred in 1903-4 from the jurisdiction of the City of Chicago to that of the South Park Commissioners. At the same time the South Park Commissioners were authorized by an act of the Legislature of the State of Illinois, confirmed by a vote of the legal voters of the park district, to levy an annual tax of one-half mill on each dollar of taxable property for the maintenance of museums of art, science or natural history within the park limits. The Art Institute and the Field Columbian Museum are the institutions falling under this definition. This tax has accordingly been levied and the first monthly installments have been paid to the Art Institute during March, April and May of the present year.

This timely provision has saved us serious embarrassment, since the available income has for some years fallen considerably short of meeting the necessary expenses. This income from taxation will, however, be applicable only to the care and maintenance of the museum and the building and grounds, and the proceeds of memberships, tuition fees, endowments and gifts of friends will be as necessary as heretofore for accessions to the collections and extensions of the building. The President and Auditor of the South Park Board are made *ex officio* Trustees of the Art Institute.

The indebtedness of the Art Institute at the last annual meeting was \$195,000, one hundred thousand of which was the balance due on the purchase of the Demidoff paintings, and the remainder had accrued during the past six years chiefly on account of building extensions. The debt has increased during the year five thousand dollars, making the total liabilities of the Art Institute \$200,000. At a meeting of the Trustees held in January, it was decided to make an effort to pay off this indebtedness. As a result of this effort thus far, the debt has been reduced to \$176,750. Additional subscriptions have been made but not yet paid amounting to \$20,000, and \$33,000 additional has been subscribed on condition of the entire debt being paid.

Some of the fine paintings of the Demidoff Collection are still open for presentation, and three of them have lately been presented, namely :

Jacob van Ruysdael. "The Castle." Presented by Henry C. Lytton.

Sir Anthony van Dyck. "Portrait of Helena Du Bois." Presented by the children of William T. Baker ; Charles H. Baker, Bertha Baker Alling, Howard W. Baker, and Henry D. Baker.

Unknown Flemish Master. "Portrait of a Man." Presented by John J. Glessner.

This collection was purchased in 1890 and has done much to give the Art Institute high standing among the Art museums of the world. It was the first of its notable permanent acquisitions, and was followed by the Field, the Munger, the Nickerson and the Blackstone collections. Four friends of the Institute advanced the necessary funds, \$206,000, for the purchase of the collection in the belief that others would join them in presenting examples from it to the Institute. The following paintings from this collection have been given to the Institute besides those named above :

Willem van Mieris. "The Happy Mother." Gift of Edson Keith, 1890.

Reynier Nooms, called Zeeman. "Coast Scene." Gift of Byron L. Smith, 1890.

Jan Steen. "The Family Concert." Gift of T. B. Blackstone, 1891.

Gerard Terburg (or Ter Borch). "The Guitar Lesson." Gift of Charles T. Yerkes, 1891.

Rembrandt. "Portrait of a Girl." Gift of Martin A. Ryerson, 1894.

Frans Hals. "Portrait of the Artist's Son, Harman Hals" Gift of Charles L. Hutchinson, 1894.

Adriaen Van de Velde. "Landscape." Gift of Sidney A. Kent, 1894.

Hobbema. "The Water Mill." Gift of Mr. and Mrs. Frank G. Logan, 1903.

The following are still open for presentation :

David Teniers. "The Guard House."

Aert van der Neer. "River View."

Peter Paul Rubens. "Portrait of Marquis Spinola."

Adriaen van Ostade. "The Golden Wedding."

A resumé of the principal gifts and bequests thus far received by the Art Institute during its history will be found interesting:

GIFTS (ASIDE FROM MONEY SUBSCRIPTIONS):

The E. G. Hall Collection of Casts. Gift of Mrs. A. M. H. Ellis, 1886.

The Classical Antiquities. Gift of C. L. Hutchinson, P. D. Armour and others, 1890.

The Egyptian Collection. Gift of N. W. Harris, R. H. Fleming, C. L. Hutchinson, H. H. Getty and others, 1892-5.

The Mrs. D. K. Pearsons Collection of Autotypes. Gift of D. K. Pearsons, 1893.

The Naples Bronzes. Gift of H. N. Higinbotham, 1893.

The Henry Field Collection of Paintings. Gift of Mrs. Henry Field, 1894.

The Monumental Bronze Lions. Gift of Mrs. Thomas Nelson Page, 1894.

The Bronze Electroliers. Gift of Mrs. Elizabeth H. Stickney, 1895.

The Fullerton Memorial Hall. Gift of Charles W. Fullerton, 1898.

The Elizabeth Hammond Stickney Room, 1900.

The Nickerson Collection of Oriental Objects and Paintings. Gift of Mr. and Mrs. S. M. Nickerson, 1900.

The Ryerson Library Building. Gift of Martin A. Ryerson, 1901.

The Blackstone Collection of Architectural Casts. Gift of Mr. and Mrs. T. B. Blackstone, 1904.

BEQUESTS.

1897—Mrs. Elizabeth Hammond Stickney,	-	-	75,000
1898—A. A. Munger, the Munger Collection of Paintings.			
1898—Martin B. Cahn,	-	-	1,000
1899—Mrs. Catherine M. White (estimated),	-		\$75,000
1899—John Quincy Adams,	-	-	5,000
1900—Sidney A. Kent,	-	-	50,000
1900—T. B. Blackstone,	-	-	25,000
1900—Mrs. Frances Ogden,	-	-	5,000
1901—Maria S. Scammon,	-	-	35,000
1901—Huntington W. Jackson,	-	-	1,000
1903—Henry J. Willing,	-	-	5,000
1903—Thomas D. Lowther,	-	-	1,000
1905—Mrs. Harriet A. Jones,	-	-	5,000

\$283,000

These bequests are as yet not wholly available.

The great monumental stairway and dome, which will form the central feature of the completed building, remain unbuilt. They are of elaborate design, and are shown in the accompanying reproduction of the architect's drawing. The foundations, of piling and stone work, are already in place, having been put in when the Ryerson Library was built in 1899. The cost is roughly estimated at \$125,000. The Trustees hope that some munificent donor may be found to attach his name to this feature of the building, as has been done in the case of Fullerton Memorial Hall, Ryerson Library, the Henry Field Room, the Nickerson Galleries, Blackstone Hall, etc.

The galleries in the second floor over Blackstone Hall also remain to be built, and these are very much needed, since the exhibitions continually overflow the space, and a considerable number of paintings of the permanent collections have been stored away during the greater part of the last year for want of room. When these galleries are built it will be necessary to complete in stone the east face of the building, which will be plainly visible from the new park beyond the railroad track. The central dome and east galleries will complete the present building, and it is expected that future extensions will be made east of the railroad track, connected with the present building by one or more galleries bridging the track.

Meanwhile there are in contemplation many improvements in the present building, such as mosaic or tile floors, marble wainscotings and door frames, steel skylight frames, etc. Such improvement have already been introduced in most of the picture galleries of the north wing.



PROPOSED MONUMENTAL STAIR CASE.

The will of Sidney A. Kent, who died April 1, 1900, directed his Trustees five years after his death to set apart \$50,000 for the Art Institute. This fund would have become available for the uses of the Art Institute upon April 1, 1905, if it were not that the Trustees have been compelled to pay a State inheritance tax of \$2,000. They will, therefore, withhold the income one year longer in order to make up the sum to the \$50,000 provided by the will.

Mrs. Harriet A. Jones, widow of Daniel A. Jones, died in Pasadena, Cal., February 10, 1905. In her will occurs the following provision :

“ I give and bequeath to the Art Institute of Chicago the sum of Five Thousand Dollars (\$5,000) to be kept as a permanent fund, the income of which shall be expended under the direction of the “Antiquarians” of said Art Institute for the purposes for which they are organized,”

“The Antiquarians of the Art Institute” is the title of the society of ladies which has accumulated the collection of textiles and other decorative objects belonging to the Art Institute. This sum has been paid over by the executors of Mrs. Jones’ estate to the Trustees of the Art Institute.

Benjamin Franklin Ferguson, an old and respected business man of Chicago, died April 10, 1905. By his will, after providing certain small bequests to relatives, he committed to the Northern Trust Company, a corporation existing by virtue of the laws of the State of Illinois, all his

estate, real, personal and mixed, in trust, for certain uses and purposes described as follows:

The Trustee is to reduce all of the estate (except a certain piece of real estate bequeathed to a relative) to first-class mortgages and bonds. If the estate falls below one million dollars, the income is to be accumulated to that amount; provided that certain annuities to relatives and cemetery associations (amounting to \$7,300 annually) shall in any case be regularly paid. Four other annuities of \$1,000 each to public institutions, one of them the Art Institute, are provided, when the estate reaches one million dollars. The Trustee, after accumulating the estate to one million dollars and setting aside the above annuities and the trustee's compensation not exceeding one-half of one per cent., shall pay the entire net income annually or oftener "to the Art Institute of Chicago, to be known as the B. F. Ferguson Fund, and entirely and exclusively expended by it under the direction of its Board of Trustees in the erection and maintenance of enduring statuary and monuments, in the whole or in part of stone, granite or bronze, in the parks, along the boulevards or in other public places, within the city of Chicago, Illinois, commemorating worthy men or women of America or important events of American history. The plans or designs for such statuary or monuments and the location of the same shall be determined by the Board of Trustees of such Institute."

It is understood that the estate actually amounts to one million dollars. The income of a million dollars may be estimated at \$40,000. This may be diminished (during the life-time of the annuitants) by \$16,300, leaving perhaps \$24,000 available annually for the adornment of the

city. The responsibility of expending the proceeds of this fund will rest upon the Trustees of the Art Institute.

The settlement of the Catherine M. White estate, of which the Art Institute is the residuary legatee, has been delayed for several years by legal difficulties. These have recently been overcome, and the balance of the estate will soon be turned over to the Art Institute. The estate consists of unimproved real estate, which will be sold as soon as possible in order that the funds may become available for the uses of the Art Institute.

Mrs. Louisa Healy, widow of G. P. A. Healy, the portrait painter, died in Chicago, February 7, 1905. She bequeathed to the Art Institute several paintings and drawings which had belonged to her husband, among them a portrait of Eastman Johnson by himself, and a portrait of Jackson by himself.

Mrs. Aura Parkyn, widow of Dr. H. A. Parkyn, died February 9, 1905, and bequeathed to the Art Institute all her pictures and paintings.

The total endowment funds of the Art Institute, including the Sidney A. Kent bequest, now amount to \$221,500. Of this amount \$178,500 was received from bequests, \$33,500 from Life memberships and \$9,500 from gifts for scholarship funds.

The annual prize of \$500 provided by the liberality of Mr. Norman W. Harris in the Annual Exhibition of American paintings, was awarded to Miss Mary Cassatt for a painting entitled "A Caress." Miss Cassatt, however, belongs to the Independents in Paris, who accept no prizes

and exhibit in no exhibitions patronized by the government. She accordingly declined the prize and suggested that it be applied to the benefit of some American art student studying abroad, and this, with the assent of the donor, will be done.

The Martin B. Cahn prize of \$100 for the best picture by a Chicago artist was awarded to Mr. William Wendt for a painting called "Stilly Night." In the exhibition of Chicago artists the fund raised by the Municipal Art League for the purchase of the best picture was expended upon a painting entitled "In an Old Gown," by Miss Martha S. Baker. The silver medal, awarded by the votes of the Chicago Society of Artists, was given to Miss Baker for the same picture, "In an Old Gown." Prizes were also awarded to Ralph Clarkson, William A. Harper, Miss Julia Bracken and Leonard Crunelle.

The general exhibit of the work of the Art Institute school, which was sent to the Louisiana Purchase Exhibition at St. Louis, was awarded a Grand Prize and no higher award was made. A Special Commemorative Prize was awarded to Mr. W. M. R. French, the Director, in recognition of his services as an art educator, and the same honor was conferred upon Prof. Halsey C. Ives of St. Louis.

The accessions of the year to the collections are named in the list of gifts and purchases which accompanies this report. The most important, aside from the three Demidoff pictures mentioned above, are:

Oil Painting, Fantin-Latour "Portrait of Edouard Manet." Purchased from the Stickney Bequest.

Oil Painting, Roybet, "L' Astronome." Presented by the heirs of Edward A. Driver.

Oil Painting, Charles Le Brun, "The Family of Darius at the Feet of Alexander." Presented by R. Hall McCormick.

Oil Painting, Wm. Wendt, "Montecito." Presented by friends.

Plaster Casts, Daniel C. French, "The Bronze Doors of the Boston Public Library," six panels. Presented by the artist.

Collection of Faience, 69 examples. Presented by Alfred Duane Pell of New York.

With regard to membership, there has been an increase in the number of life members and a decrease in annual members. The record at present stands:

Honorary members,	-	-	-	13	—same as last year.
Governing members,	-	-	-	213	—a loss of 23
Annual members,	-	-	-	1,915	—a loss of 45
Life members,	-	-	-	235	—a gain of 25
					<hr/>
Total,	-	-	-	2,376	—a loss of 43

A total of 292 new annual members has been received during the year, but 337 have dropped out, or been transferred to other forms of membership.

The total receipts from members, including \$1,185.25 interest from life membership funds, have been \$29,977.25 against \$29,818.50 of last year, a gain of \$158.75.

The governing membership is limited to 250, in whom are vested the property and government of the institution. They are elected by the Trustees upon the unanimous

recommendation of the Executive Committee. It is our effort to admit to this responsible body only persons qualified for such a trust, and possessing the confidence of the public.

During the past year eleven governing members have died, as follows:

Caton, Arthur J.	Kimball, W. W.
Keith, Elbridge G.	Perry, Lewis S.
Leiter, Levi Z.	Vilas, Royal C.
Smith, George T.	Walker, George C.
Lafin, George H.	Orr, Arthur
Hamill, Charles D.	

The following persons have been elected and have qualified: Alfred L. Baker, C. K. Wooster, W. Vernon Booth, Samuel Insull, and there are now 218 governing members.

The Trustees again chronicle with sorrow the loss of one of the oldest members of the Board. Mr. Charles Davisson Hamill died January 11, 1905. At the formation of the Art Institute in 1879, Mr. Hamill was one of those selected by the incorporators to sign the application for the charter. In 1883 he became a member of the Board of Trustees, and served in that capacity and as a member of the Executive Committee until his death. He was all his life actively engaged in commercial pursuits, but he found time to identify himself earnestly with movements for the promotion of the literary, musical and artistic progress of

our city, and very early in life he became an enthusiastic and discriminating collector of engravings and etchings. As a Trustee Mr. Hamill was distinguished for faithfulness in performance of his duties, unfailing courtesy in council and a liberal and sympathetic attitude towards all efforts making towards higher artistic culture.

Mr. Levi Z. Leiter, who was President of the Art Institute for two years, 1880-1882, died at Bar Harbor, Me., June 9, 1904.

In the closing moments of this report, word is received of the death of another valued member of the Board of Trustees, Mr. Arthur Orr, who died in Pasadena, Cal., June 1, 1905. Mr. Orr was elected a member of the Board of Trustees and of the Executive Committee in June, 1902, and has taken an active part in its affairs up to the present time. He has shown great generosity towards the Art Institute, and great interest in its progress and prosperity.

The Trustees close the year with the assurance that the Art Institute is now firmly established, and that its future prosperity depends only upon the continuance of the good will which our fellow citizens have always shown towards it. As an institution for popular education and entertainment it is already remarkably successful. During the last year the number of visitors to the galleries has been 670,809; of attendants upon lectures 45,003; of visitors to the library 51,247; and of students in the school 2,311. With increasing means and maturity

the work of research and publication proper to an art museum may soon be developed.

Chas. L. Hutchinson, Prest.	Marshall Field,
Martin A. Ryerson, Vice-Prest.	Frank G. Logan,
Samuel M. Nickerson,	Charles Deering,
Adolphus C. Bartlett,	Edward E. Ayer,
John J. Mitchell,	John C. Black,
Albert A. Sprague,	John J. Glessner,
Samuel E. Barrett,	Bryan Lathrop,
Chauncey J. Blair,	R. Hall McCormick,
Stanley McCormick,	Clarence Buckingham,
Henry H. Getty.	

Ex-Officio.

Edward F. Dunne,	Lyman A. Walton.
Mayor.	President S. Park Comm'rs.
Lawrence E. McGann,	William Best,
Comptroller.	Auditor S. Park Comm'rs.

REPORT OF THE TREASURER

Report of

Cash Received From June 1, 1904,

BALANCE, JUNE 1, 1904..... \$ 337.26

MUSEUM ACCOUNT—

Admission Fees	\$ 6,599.00	
Catalogue Sales	2,331.60	
Governing Life Membership Fees.....	1,200.00	
Governing Membership Fees.....	600.00	
Governing Members' Dues.....	5,050.00	
Governing Life Membership Income.....	302.75	
Life Membership Fees.....	2,600.00	
Life Membership Income.....	882.50	
Annual Members' Dues.....	19,342.00	
South Park Tax Levy.....	13,500.00	
Sundry Receipts.....	1,183.54	53,591.39

SCHOOL ACCOUNT—

Tuition Fees.....	44,007.89	
Locker Receipts.....	1,551.00	
Sundry Receipts.....	220.39	45,779.08

LIBRARY ACCOUNT—

Gift from Martin A. Ryerson.....	1,000.00	
Matriculation Fees.....	594.00	
Interest on Funds.....	485.00	
Sundry Receipts	1.45	2,080.45

BILLS PAYABLE ACCOUNT.....	38,931.35
DEMIDOFF ACCOUNT.....	24,951.00
PICTURE SALE ACCOUNT.....	11,729.25
C. M. WHITE ACCOUNT.....	10,000.00
INVESTMENT FUNDS' INCOME ACCOUNT	5,071.92
HARRIET A. JONES ACCOUNT	5,000.00
SUNDRY ACCOUNT.....	4,860.22
INVESTMENT FUNDS' ACCOUNT.....	2,600.00
DONATION ACCOUNT.....	1,086.00
BLACKSTONE FUND ACCOUNT.....	1,000.60
HARRIS PRIZE ACCOUNT.....	500.00
FULLERTON HALL ACCOUNT.....	478.00
LUNCH FUND ACCOUNT	229.63
	<u>\$208 015.55</u>

the Treasurer

to June 1, 1905

Cash Disbursements

MUSEUM ACCOUNT—

Salaries and Extra Help.....	\$27,242.11	
Janitor Supplies and Scrubbing.....	1,770.66	
Hardware, Steam Fitting, Plumbing, Etc.....	1,097.69	
Lumber and Shipping Supplies.....	230.29	
Stationery, Office Supplies and Postage.....	1,490.94	
Reports, Catalogues, Circulars, Etc.....	5,151.47	
Musicales and Lectures.....	1,559.40	
Reception Expenses.....	651.65	
Electric Lights.....	1,536.93	
Watch and Telephone Service.....	375.69	
Interest on Notes.....	5,165.18	
Furniture and Fittings.....	532.11	
Building Repairs.....	290.74	
Uniforms.....	141.10	
Water Color Exhibition Expenses.....	654.61	
American Oil Exhibition Expenses.....	3,368.62	
Portrait Exhibition.....	2,370.36	
Special Exhibition Expenses.....	1,160.84	
Insurance.....	2,556.62	
Coal.....	1,971.29	
Sundry Expenditures.....	618.22	\$59,986.50

SCHOOL ACCOUNT—

Employees' Salaries, Salaries of Teachers and Lecturers, Extra Help and Models.....	44,081.12	
Scrubbing and Janitor Supplies.....	484.39	
Still Life.....	160.35	
Metal, Pottery and Ceramic Class Expenses.....	221.07	
Office Supplies and Postage.....	382.65	
Catalogues and Circulars.....	1,034.63	
Exhibition and Lecture Expenses.....	743.40	
Electric Lights.....	856.99	
Lumber and Repairs.....	512.23	
Casts, Furniture and Fittings.....	306.49	
Refunded Tuition.....	785.93	
Extension Class Expenses.....	71.67	
Prizes and Scholarships.....	250.00	
Hardware, Steam Fitting and Plumbing.....	253.75	
Advertising.....	314.27	
Coal.....	631.05	
Sundry Expenditures.....	282.68	\$51,374.74

BILLS PAYABLE ACCOUNT

DEMIDOFF ACCOUNT.....	29,440.73
PICTURE SALE ACCOUNT.....	27,573.82
C. M. WHITE ACCOUNT.....	11,789.25
LIBRARY ACCOUNT, SALARIES, BOOKS AND PERIODICALS	10,000.00
SUNDRY ACCOUNT.....	4,824.73
STICKNEY FUND ACCOUNT.....	4,723.66
BUILDING ACCOUNT.....	3,625.00
FULLERTON HALL ACCOUNT.....	1,050.00
BLACKSTONE FUND ACCOUNT.....	923.74
DONATION ACCOUNT.....	687.50
ACCESSION ACCOUNT.....	788.70
LUNCH FUND ACCOUNT.....	418.00
CAHN PRIZE FUND ACCOUNT.....	239.63
BALANCE.....	100.00
	185.55

\$206,015.55

Report of the Director.

CHICAGO, June 8, 1905.

To the Board of Trustees of the Art Institute of Chicago:

There has been very little change in the installation of the collections during the last year, and no building operations beyond ordinary repairs. Of newly acquired objects, the fine bronze and polychrome reproductions of Renaissance statues and busts have been placed in Room 10, the casts of the Boston Library doors in Room 14, the Venetian doorway and Roman well-head in Blackstone Hall, etc., in their proper classification.

The usual series of exhibitions has been held through the year, somewhat more extended than usual. The following is a complete list:

Exhibitions of 1904-5.

The Sixteenth Annual Exhibition of Water Colors, Pastels and Miniatures, which was in progress at the time of the last Report, closed June 5, 1904. Twenty-five pictures were sold for \$1,710.00.

During the Summer of 1904, the private collections of F. G. Logan, Cyrus H. McCormick and Ralph H. Booth were upon exhibition.

(1) From June 16 to July 31, the Annual Exhibition of works of students of the Art Institute was held in Galleries 27, 28, 29, 30, 114.

(2) From August 3 to October 2, a Summer Exhibition of works of artists of Chicago was held in Galleries 25, 26, 27, 28 and 30. This exhibition consisted of 120 pictures, and was in part retrospective.

(3) Upon Thursday, October 20, the Seventeenth Annual Exhibition of Oil Paintings and Sculpture by American Artists was opened in Galleries 25, 26, 27, 28, 29, 30 and 31 by an afternoon reception attended by 1,000 people. The number of paintings was 434 and of sculptures 22, including 74 paintings by American artists in Paris, selected by Miss Sara Hallowell. Nine works were sold for a total of \$3,425.00, and one portrait order was received. The Exhibition closed November 27.

(4) From November 15 to November 27, the Annual Exhibition of the Atlan Ceramic Club was held in Gallery 16.

(5) From December 6 to December 21, the Third Annual Exhibition of Arts Crafts, including "designs for decorations and examples of workmanship having distinct artistic merit" was held in Galleries 25, 26 and 27. 216 objects were sold for \$2,584.50.

(6) From December 6 to December 25, the Ninth Annual Exhibition of the Society of Western Artists was held in Galleries 28 and 30. Two works were sold for \$132.50.

(7) During the same period, December 6 to December 25, a special exhibition of paintings and sketches by Charles Francis Browne, 66 in number, was held in Gallery 31. Nine pictures were sold.

(8) From January 2 to January 22, a Loan Exhibition of Portraits, under the joint management of the Art Institute and the Exhibition Committee of the Municipal Art League was held in Galleries 25, 26, 27, 28, 29 and 30. One hundred and sixty-one portraits were exhibited. The exhibition was opened with an afternoon reception, Monday, January 2. During the progress of the exhibition, afternoon receptions were held on January 5, January 10 and January 17, all of which were largely attended.

(9) From January 14 to January 29, a special exhibition of paintings by Julius Rolshoven was held in Gallery 31.

(10) From January 31 to February 26, the Ninth Annual Exhibition of Works of Artists of Chicago and Vicinity was held in Galleries 25, 26, 27, 28, 29, 30 and 31. Two hundred and seventy-six works were exhibited. Pictures were bought by the following clubs: Municipal Art League, Klio Association, Chicago Woman's Aid, Niké, Union League, West End Woman's Club, Ladies' Auxiliary of the K. E. M. Temple, for a total of \$1,950. Eighteen pictures were sold by the agent of the Art Institute for \$1,758. The Annual Prize of the Young Fortnightly was awarded to Ralph Clarkson's "Twilight Harmony." This painting also won the prize of \$100 offered by the Chairman of the Exhibition Committee of the Municipal Art League for the most popular picture in the Exhibition. A prize of \$50 was awarded by the Exhibition Committee of the Municipal Art League to Miss Julia M. Bracken for the best work of sculpture. A special prize of \$30 was also given by the Municipal Art League to Wm. A. Harper for the best group of pictures, and also a prize of \$25 to Leonard Crunelle for the excellence of his work in sculpture. The Englewood Woman's Club awarded a prize of \$75 to W. C. Emerson for his Water Color "Autumn." The Chicago Society of Artists' Silver Medal was awarded, by the vote of the members, to Martha S. Baker, for the painting entitled "In an Old Gown," and this picture was bought for the permanent collection of the Municipal Art League.

(11) From March 2 to March 22, an exhibition styled "The Salon of the Federation of the Photographic Societies of America" under the auspices of the Chicago branch, the Chicago Camera Club, was held in Galleries 25 and 26. The exhibition consisted of 346 photographs, of which seven were sold for \$69.00.

(12) During the same period, from March 2 to March 22, the Art Students' League of Chicago, held their Eleventh Annual

Exhibition in Galleries 27 and 28. 260 works were exhibited, of which 12 were sold for \$117.00.

(13) During the same period, from March 2 to March 22, a special exhibition of paintings by William Wendt, 43 in number, was held in Gallery 30. Four pictures were sold,

(14) Also during the same period, March 2 to March 22, a special exhibition of paintings by Mrs. Anna L. Stacey, was held in Gallery 31. The exhibition consisted of 39 pictures, painted in Italy during 1904. One picture was sold.

(15) From March 30 to April 19, the Eighteenth Annual Exhibition of the Chicago Architectural Club was held in Galleries 25, 26, 27, 28 and 30. This Exhibition consisted of 453 works.

(16) From March 30 to April 30 an Exhibition of Drawings by the Alumni Association of Decorative Designers of the Art Institute was held in Gallery 31. The gallery was specially decorated by the Alumni. 191 drawings were exhibited, of which four were sold for \$27.00.

(17) From April 25 to April 30, an exhibition made by the Western Drawing and Manual Training Association in connection with the annual meetings of the Association held this year at the Art Institute, occupied Galleries 25, 26, 27, 28, 29 and 30, and also Blackstone Hall and several class-rooms.

(18) From May 3 to May 7 an exhibition of works of Chicago Newspaper Artists was held in Galleries 25, 26, 27, 28, 30 and 31.

(19) From May 9 to May 28, an exhibition of the National League of Mineral Painters together with the Thirteenth Annual Exhibition of the Chicago Ceramic Association was held in Gallery 16. Forty-six pieces of decorated ware were exhibited by the Chicago Ceramic Association.

(20) On May 11 the Seventeenth Annual Exhibition of Water Colors, Pastels and Miniatures, by contemporary American

Artists was opened in Galleries 25, 26, 27, 28 and 30. The collection consists of 468 works, and is still in place.

During the coming summer an exhibition will be made of the Old Testament Illustrations of J. James Tissot, whose New Testament drawings were exhibited in 1899.

The most notable exhibition of the year was the Loan Portrait Exhibition in January, which included a large number of fine works, and arrested the attention of the intelligent community in Chicago to an unusual degree. The success of this exhibition was due in great part to the well-directed efforts of Mrs. L. A. Walton, the Chairman of the Exhibition Committee of the Municipal Art League, who was assisted by a committee composed of Franklin MacVeagh, Ralph Clarkson, Lorado Taft, Arthur J. Caton, Mrs. Bryan Lathrop, Mrs. W. F. Grower, Mrs. H. J. Hall, Mrs. John H. Buckingham, Walter C. Larned and certain officers and trustees of the Art Institute. The Art Institute is under great obligations to Mrs. Walton and her committee, and also to the owners of fine paintings who intrusted them to us upon this occasion.

An unusual exhibition was that of the Western Drawing and Manual Training Association, in which the galleries were overflowed with public school work from different cities. The Association became the guest of the Art Institute during its annual convention, and held its meetings and receptions in Fullerton Hall and the galleries day and evening. The friendly relations thus established between the Art Institute and this very active and influential body of art educators cannot fail to be favorable to the progress of art education in the West.

The number of recurrent exhibitions is increasing and it may become necessary to reduce them. The following tend strongly to become annual: The American Oil, American Water Color, Chicago Artists, Architectural Club, Western Society, Art Students' League, Newspaper Artists, Arts-Crafts, Atlan Club, Ceramic Society, Students' Exhibition—eleven in number.

During the past year there have been four exhibitions of works of individual artists: Mr. Browne, Mr. Wendt, Mrs. Stacey and Mr. Rolshoven.

The lecture courses have been maintained upon the usual liberal plan. In the long established Tuesday course there have been seventeen lectures by various persons, and four orchestral concerts.

The usual courses upon art and architecture have been given by Mr. Otis, Mr. Taft and Mr. Pattison. A special course of lectures upon "American Civic Art" was given by Prof. Chas. Zueblin of the University of Chicago.

The second course of Scammon Lectures was given in April, 1904, by Russell Sturgis, of New York, upon "The Interdependence of the Arts." The Scammon Lectures have been omitted during the past year, and the income from the Endowment, in accordance with the terms of the bequest, has been applied in part to the publication of Mr. Sturgis' lectures, which have just appeared in a handsome volume bearing the imprint of A. C. McClurg & Co., of Chicago, and entitled "The Interdependence of the Arts of Design, A Series of Six Lectures delivered at the Art Institute of Chicago, being the Scammon Lectures for 1904."

Fullerton Memorial Hall is rarely used except for lectures relating strictly to art, but during the past year courtesy to a sister institution has led the Trustees to admit two courses of lectures upon natural history, under the management of the Field Columbian Museum.

There have been many lectures by leaders of classes in the galleries, and many meetings of classes in the Library Class-room.

There have been 207 audiences in Fullerton Memorial Hall since June 1, 1904, as follows:

Lectures open to members and students,	-	-	94
Musicales, open to members and students,	-	-	5
School lectures*,	-	-	54
Lectures and meetings of other societies,	-	-	54
			207

The aggregate attendance was 45,003.

*These are in addition to the numerous class lectures held in the class lecture room.

Tuesday Afternoon Lecture Course of 1904-5

October 25, 1904.—Lecture: Prof. James Henry Breasted, University of Chicago. "The Origin and History of the Pyramids," illustrated by the stereopticon.

November 1.—Orchestral Concert, by members of the Chicago Orchestra, preceded from 2 to 4 by orchestral music in the galleries.

November 8.—Lecture: Prof. Frank F. Frederick, University of Illinois, "The Latest Phase of Landscape Painting."

November 15.—Lecture: Miss Lena M. McCauley, Chicago, "The Cathedrals of England, their Building, their Service and their Ruins," illustrated by the stereopticon.

- November 22.—Lecture: Mrs. Emma Moffett Tyng, New York. "The Holy Grail, an Interpretation," illustrated by the stereopticon.
- November 29.—Lecture: Rev. Jenkin Lloyd Jones, All Soul's Church, Chicago, "Ruskin's Art the Source of his Message," illustrated by the stereopticon.
- December 6.—Orchestral Concert, by members of the Chicago Orchestra, preceded from 2 to 4 by orchestral music in the galleries.
- December 10.—(Saturday, an extra lecture, under the auspices of the Archæological Society), C. F. Lummis, "Archæological Remains in the South Western United States."
- December 13.—Lecture: Mr. George Wharton James, Syracuse, N. Y. "The Establishment and Adornment of a Home," illustrated by the stereopticon.
- December 14.—(Wednesday, an extra lecture) Mr. George Wharton James, "Poetry and Symbolism of Indian Basketry."
- January 3, 1905.—Orchestral Concert, by members of the Chicago Orchestra, preceded from 2 to 4 by orchestral music in the galleries.
- January 10.—Lecture: Mr. Walter C. Larned, Chicago. "The Modern French School of Sculpture," illustrated by the stereopticon.
- January 11.—(Wednesday, an extra lecture, under the auspices of the Archaeological Society), Prof. G. J. Laing, University of Chicago. "Roman Baths," illustrated by the stereopticon.
- January 17.—Lecture: Fräulein Antonie Stolle, Boston, Mass. "Venetian Art," illustrated by slides colored from the originals by the lecturer.
- January 24.—Lecture: Mr. Sadakichi Hartmann, New York. "Pictorial Photography, its Possibilities and Limitations," illustrated by the stereopticon.
- January 31.—Lecture: Miss Anna Caulfield. "American Art," illustrated by colored slides of works of Whistler, Sargent, Abbey, Inness, etc.

- February 4.—(Saturday, 3 p. m., an extra lecture, under the auspices of the Archæological Society), George Horton, Washington, D. C. "Village Life in Modern Greece," illustrated by the stereopticon.
- February 7.—Lecture: Miss Anna Caulfield. "Mural Painting in America," illustrated by colored slides of decorations of Boston Library, Congressional Library, etc.
- February 14.—Lecture: Mr. F. Hopkinson Smith, New York. "Some American Types."
- February 14.—(At 11 a. m., an extra lecture, given to the students of the Art Institute School), Mr. F. Hopkinson Smith, "Some American Types."
- February 21.—Orchestral Concert, by members of the Chicago Orchestra, preceded from 2 to 4 by orchestral music in the galleries.
- February 28.—Lecture: Mr. Frederic C. Bartlett, Chicago. "Mural Painting," illustrated by the stereopticon.
- March 7.—Lecture: Rev. James S. Stone, St. James' Church, Chicago. "The Romance of Heidelberg," illustrated by the stereopticon.
- March 14.—Lecture: Prof. Henry F. Willard, Chicago, of the Bureau of University Travel. "The Portrait in Art," illustrated by the stereopticon.
- March 21.—Lecture: Prof. Shailer Mathews, University of Chicago. "Influence of Asiatic and Greek Art on Jewish Literature," illustrated by the stereopticon.
- March 22.—(Wednesday, an extra lecture, under the auspices of the Archæological Society), J. C. Egbert, Columbia University, New York. "Augustus' Altar of Peace and the Excavations of 1904 in the Roman Forum."
- March 28.—Concert: Chicago Amateur Musical Club.

The address at the end of the school year, June 17, 1904, was made by Rev. Frederic E. Dewhurst, University Congregational Church, Chicago, upon "The Second Dimension of Life."

Special Courses.

Thursday afternoons at four o'clock, once in two weeks, January 12, 26, February 9, 23, March 9, 23, 1905. Six Lectures: A University Extension Course, Charles Zueblin, University of Chicago, "American Civic Art," illustrated by the stereopticon.

The University Lecture Association in co-operation with the Art Institute. Saturday mornings at eleven o'clock, January 14, 21, 28, February 11, 18, 1905. Five Lectures: Rev. William Norman Guthrie, "The Contemporary Poetic Drama," illustrated by the stereopticon.

Wednesday afternoons at four o'clock, January 18, 25, February 1, 8, 15, 1905. Five Lectures: "Rev. William Norman Guthrie, "Mystic Art," illustrated by the stereopticon.

Field Columbian Museum Free Lecture Course, held in Fullerton Memorial Hall, Art Institute, Saturday afternoons at three o'clock, October 1, 8, 15, 22, 29, November 5, 12, 19, 26, 1904, March 4, 11, 18, 25, April 1, 8, 15, 22, 29, 1905. Two courses of nine lectures each on "Science and Travel," illustrated by the stereopticon.

Gallery Lectures upon the Collections.

Friday afternoons at four o'clock, October 14 to December 16, 1904. Ten lectures on "Modern Sculpture," by Lorado Taft, sculptor, illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 6 to March 10, 1905. Ten lectures on the "Nickerson Collection," by James William Pattison, painter, illustrated by the stereopticon and the collection.

Friday afternoons, March 17, 24, Thursday afternoons March 30 to June 1, 1905. Twelve lectures upon "Modern Painting," with especial reference to the Art Institute collections, by Charles Francis Browne, painter, illustrated by the stereopticon and the collection.

Course on Architecture.

Monday afternoons at four o'clock, October 31, 1904, to March 13, 1905. Eighteen lectures upon "The History of Architecture from the Renaissance to the Present Time," by William A. Otis, architect, illustrated by the stereopticon.

Course on Illustration and Composition.

For the students of the Art Institute. January 26, 27, 30, 31, February 1, 3. Six lectures by Frederick Richardson, illustrator.

Occasional lectures upon art topics have been delivered in Fullerton Memorial Hall before the Geographic Society, Principals of Schools Association, Outdoor Art League, Smith Alumni, the Alliance Française, Northern Indiana Teachers' Association, Western Drawing and Manual Training Association, etc.

The galleries have been open to visitors every day (from May 30, 1904, to May 31, 1905, inclusive), 199 pay days and 166 free days. It may be noted in passing that the galleries have never been closed a day since they were opened in the autumn of 1893. The total attendance of visitors during the year has been 670,809, a gain over last year of 22,852.

The attendance of visitors to the museum has been as follows:

From June 1, 1904, to June 1, 1905.

Number of visitors, paid admission,	- - - -	26,396
Number of visitors, on free days,	- - - -	489,809
Number of visitors, admitted free on membership tickets		
on other days,	- - - -	33,614
Number of visitors, students, artists, etc., admitted free		
on other days, estimated,	- - - -	120,990
Total,	- - - -	670,809

Average number of visitors on Wednesdays, free all day, -	2,588
Average number of visitors on Saturdays, free all day, -	3,548
Average number of visitors on Sundays, open 1 to 5 free, -	2,908
Average number of paying visitors on other days, - -	132
Largest attendance in one day (Saturday, January 21, Portrait Exhibition), - - - -	6,343
Smallest attendance in one day (Thursday, December 22,) -	96

The publications of the year have been as follows:

Publications of the Year.

June 1, 1904, to June 1, 1905.

Circular of Instruction of the School of the Art Institute for 1904-1905, with catalogue of students for 1903-1904.

Twenty-fifth Annual Report of the Art Institute of Chicago, 1903-1904.

Catalogue of Summer Exhibition of Works of Artists of Chicago, August 3 to October 2, 1904.

Catalogue of the Seventeenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1904.

Catalogue of the Third Annual Exhibition of Arts-Crafts, December, 1904.

Catalogue of the Ninth Annual Exhibition of the Society of Western Artists, December, 1904.

Catalogue of Special Exhibition of Paintings by Charles Francis Browne, December, 1904.

Historical Sketch and Description of the Art Institute of Chicago, by W. M. R. French, Director, June, 1904.

Catalogue of a Loan Exhibition of Portraits under the auspices of the Art Institute and the Exhibition Committee of the Municipal Art League of Chicago, January, 1905.

Catalogue of a Special Exhibition of Paintings by Julius Rolshoven, of Detroit, January, 1905.

Catalogue of the Ninth Annual Exhibition of Works by Chicago Artists, February, 1905.

Catalogue of a Special Exhibition of Paintings by Mrs. Anna L. Stacey, of Chicago, March, 1905.

Catalogue of a Special Exhibition of Paintings by William Wendt, of Chicago, March, 1905.

Catalogue of an Exhibition of Drawings by the Alumni Association of Decorative Designers of the Art Institute of Chicago, April, 1905.

Pamphlet containing important facts regarding the Art Institute of Chicago, with reproductions of the Demidoff Masterpieces.

Catalogues of the Seventeenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists, May, 1905.

Volume entitled "The Interdependence of the Arts of Design"—a series of six lectures delivered at the Art Institute of Chicago, being the Scammon Lectures for 1904—by Russell Sturgis, A. M., Ph. D. Published by A. C. McClurg & Co.

Catalogues of the Exhibitions of the Art Students' League of the Art Institute, of the Chicago Architectural Club, and of the Salon of the Federation of Photographic Societies of America, have been issued by the respective societies, as well as a great number of notices, circulars and statements by the Art Institute.

Since the Art Institute is now approaching the time when it may hope to make collections upon a systematic plan, it has been suggested that a representative historical collection of American paintings should be made. We already have the nucleus of such a collection. There are forty-nine American pictures in the collection. A small but good example of Benjamin West is the oldest. This is followed by examples of Cole, Elliott and Healy. Of artists born between 1820 and 1830 there are nine, namely: Inness, Whistler, E. Johnson, Bierstadt, F. E. Church, Bradford, Sanford Gifford and the Harts; 1830-40, eight, including Shirlaw, Vedder, Wyant, de Haas and Neal; 1840-50, seven, including Chase, Bridgman and Freer;

1850-60, eleven, including Dannat, C. H. Davis, Alex. Harrison, McEwen, Pearce, Grayson and Hitchcock; since 1860, eight, including Melchers, Wendt, Johansen, Martha S. Baker and Redfield.

We have also drawings and illustrations by Abbey, Brush, Low, Cox, Thayer, Pyle, and many others, and sculptures, original or reproduced, by St. Gaudens, Bartlett, Ward, French, Potter, MacNeil, Barnard, Donoghue, and Kemeys.

Prof. Alfred Emerson, the archæologist, has returned to the Art Institute after a long absence, and has in the last four months brought to completion a descriptive catalogue, begun several years ago, of the reproductions of classical sculptures in the Elbridge G. Hall Collection. It is now proposed that this catalogue shall be printed under his supervision, and that he shall proceed to catalogue the original classical antiquities, the Naples bronzes and the Asiatic and Egyptian casts of our collection. Prof. J. H. Breasted, of the University of Chicago, stands ready to co-operate in cataloguing the last named.

Mr. Garrett Chatfield Pier, a young archaeologist, formerly a student in Columbia University, has made a complete catalogue of the Murch collection of Egyptian Scarabæi and of the other objects in the Egyptian collection, and delivered the manuscripts with careful drawings of all the scarabæi, more than 600 in number, to the Director, a labor of love which lays the Art Institute under great obligations to him.

The school of art practice has been carried on with the same spirit as heretofore. Mr. Henry S. Hubbell, a former

student, now a successful painter resident in Paris, filled the place of non-resident professor and taught a portrait class in January. During the next season Mr. Howard Pyle, the eminent illustrator and author, and Mr. Frederick Richardson, our former teacher of composition, will visit the school and deliver lectures upon composition, illustration and art education. The attendance of the school has been somewhat less than that of last year, but still not small.

Day students,	-	-	-	-	-	731
Evening students,	-	-	-	-	-	699
Saturday classes,	-	-	-	-	-	671
Summer school,	-	-	-	-	-	306
						<hr/>
Total,	-	-	-	-	-	2,407
Counted in two classes,	-	-	-	-	-	96
						<hr/>
Corrected total,	-	-	-	-	-	2,311

There are no important changes in the staff of instructors. The problem of the school is to combine the solidity of a great institution with the flexibility of classes under personal instruction. The organization in ateliers under individual masters divides the school into manageable sections. During the forenoon the whole school is engaged in academic drawing from head and figure, in antique and life. Even the students of decorative designing are occupied in free-hand drawing of ornament. In the afternoon, while some continue the same serious practice, many break up into specialties, composition, sketching, modelling, illustration, normal practice, perspective, anatomy, still-life, etc., or frequent the library or lectures. Novel practice is introduced from time to time, as in Mr. Buehr's half-hour nude poses, Mr. Oswald's one-minute poses of the

costume model, Mr. Phoenix's class from the moving nude model. It has long been the endeavor of the Art Institute school so to arrange the environment of the student—with the wide range of classes, the library with its wealth of books and photographs, the diverse lecture courses, the permanent collections, the passing exhibitions, the constant intercourse with accomplished teachers—that the student who remains in the school three or four years should not only gain technical attainments, but should acquire something corresponding in some degree to a general education. In this effort we have been reasonably successful even under the hard condition of self-support. In its accessory advantages, such as library, lectures, exhibitions, etc., our school is perhaps the best situated in the whole country.

Of the eighteen Chicago artists to whom medals were awarded at St. Louis, fourteen were recent students or instructors in the Art Institute, viz: Lorado Taft, (Gold Medal, Sculpture); O. D. Grover, H. S. Hubbell, F. C. Bartlett, (Silver Medals); F. W. Freer, J. H. Vanderpoel, K. A. Buehr, J. C. Johansen, Eugenie F. Glaman, J. W. Pattison, Pauline Palmer, Martha S. Baker, Emma K. Hess, Mabel Packard, (Bronze Medals). The other four, not recently connected with any art school, are Wm. Wendt, J. F. Stacey, Jules Mersfelder, and Svend Svendsen, (Bronze Medals).

As a result of the St. Louis Fair the Art Institute received many welcome visits last Summer and Autumn from foreign educators and officials, some of whom investigated the institution with great care.

This report is accompanied by the report of the Librarian of the Ryerson Library, and by complete lists of the accessions to the collections and gifts and other accessions to the library.

Very respectfully,

WM. M. R. FRENCH, Director.

Report of the Librarian.

CHICAGO, June 8, 1905.

To the Director and Trustees of the Art Institute of Chicago:

The growth of the library since the last annual report has been most encouraging. The 400 accessions include some of the most important and valuable works in the library, and the attendance of students and visitors consulting the books for purposes of study exceeds that of any previous year. Through the decision of the Trustees in October, 1903, that the income from the John Quincy Adams Fund, the Frances E. Ogden Fund and the Huntington W. Jackson Fund should be appropriated for the year to buying books for the Ryerson Library, together with Mr. Ryerson's gift of \$1,000., the Librarian was enabled, during a visit to London in the summer of 1904, to select some important works on subjects in which the library was lacking. Westwood's fine work on Celtic Art containing facsimiles of the miniatures and ornaments of Anglo-Saxon and Irish Manuscripts, Salzenberg's "Early Christian Architecture of Constantinople," "The Alhambra," with colored plates, in two large volumes, by Owen Jones, Westlake's standard work on "Painted Glass," and "Monuments of Christian Architecture" by Hubsch, were

some of the acquisitions made at this time. Before Mr. Ryerson's gift was entirely exhausted, a second generous and welcome gift of \$1,000. was received from him in February of this year, to be expended upon somewhat more expensive books than the gift of 1904. Several valuable purchases have already been made from this fund, and an order of twenty-five books is now on its way here from Germany. The library continues to be the recipient of valuable gifts from time to time. Since the last annual report Mr. H. H. Getty has presented the Catalogue of the Wallace Collection *Objets d'Art*, six volumes of "The Connoisseur," and several valuable illustrated Catalogues of Japanese and Chinese *Objets d'Art*. Mr. J. Pierpont Morgan several months ago gave the exquisite catalogue of his collection of Chinese porcelains. Since this catalogue was printed for private circulation only, and is limited to 250 copies, the gift is not only valuable but rare. Mr. J. E. Woodhead, Mr. A. H. Granger and others have also remembered the library with individual gifts. The work on the analytical catalogue of the illustrations contained in our volumes and on the subject catalogue continues, but owing to changes in the staff of the library, the progress has not been as great as desired. A catalogue of the pamphlets contained in the binders on our shelves is well advanced.

The total number of volumes received during the year by gift, purchase and subscription is 418; 27 of these have been placed in the circulating department, the circulation being confined to students of the Art Institute. The remaining 391 volumes belong to the reference department,

which is accessible to both students and members of the Art Institute, and indeed to all visitors to the institution. The accessions comprise 60 volumes on architecture, 87 on decorative design and applied art, 19 on sculpture, 91 on drawing and painting, 7 on art criticism, 5 on landscape gardening, 68 illustrated catalogues, guide books, etc., 31 on the history, theory and practice of art, 8 on archaeology, 4 on engraving and 38 bound volumes of periodicals.

In the Departments of Decorative Design and Architecture, when considered necessary by the teachers and under their direction, reference books are allowed to be taken to the class-rooms. Under these conditions 1,675 books have been issued to the students in these departments during the past season. This privilege is very essential to the work of the student of architecture. In the circulating department of the library 951 volumes have been issued to regular students of the Art Institute. The Mrs. D. K. Pearsons' collection of carbon photographs constitutes a feature of the library of the highest value and is most accessible. The collection numbers 16,001 subjects, and at the time of its presentation to the library was nearly the complete publication of Braun & Co. Reproductions of the works in several museums and private collections have since been published to the number of 2,449, and correspondence has been opened with Braun & Co. with regard to completing the collection by the acquisition of these works.

The Library Class Room, situated under the library proper, is a most valuable accessory to the library, in accommodating art classes with their teachers who wish not

only to consult but to discuss photographs and books. Dr. H. F. Willard of the Bureau of University Travel, Rev. Mr. Armstrong of Oak Park, Mr. G. B. Zug of the University of Chicago, Miss Annette Cole and other well-known teachers of art have availed themselves of this privilege. 2,848 photographs have been taken out during the season by different art clubs and lecturers, a large proportion of which have been used in the Library Class Room. In addition 308 persons have registered to consult the photographs in the library.

The attendance in the library from June 1, 1904, to June 1, 1905, has been as follows:

Students consulting books,	-	-	-	32,495
Visitors consulting books,	-	-	-	5,543
Casual visitors,	-	-	-	13,209
Total,	-	-	-	51,247

Largest attendance of students in one day (Dec. 5), 271

Largest attendance of evening students (Nov. 4), 67

Largest number of visitors (Nov. 12), 163

Largest number of consulting visitors (April 15), 70

Largest total attendance (Feb. 24), 367

The accessions to our list of art periodicals are "The International Studio," "Keramic Studio," "Art Bulletin," "American Art News," "Bulletin de Musées Royaux a Bruxelles," "Revue Illustré," "Records of the Past," "Das Museum," and "The Collector and Art Critic." The following is a complete list of the periodicals to which we at present subscribe:

American Architect,	House Beautiful,
American Architectural Review,	House and Garden,
American Art Notes,	Inland Printer,
American Institute of Architects	International Studio,
Quarterly Bulletin,	Journal of Archaeology,
Architectural Record,	Journal des Arts,
Art Bulletin,	Keramic Studio,
Art Interchange,	L' Art pour Tous,
Art Journal,	L' Art Decoratif,
Art Student,	Library Journal,
Art et Decoration,	Magazine of Art,
Les Arts,	Manual Training Magazine,
Brickbuilder,	Masters in Art,
Brush and Pencil,	Materiaux et Documents, etc.
Bulletin des Musées Royaux à	Monumental News,
Bruxelles,	Museums Journal,
Bulletino della Commissione Arch-	Outlines for the Study of Art,
eologica Comunale di Roma,	Petits Edifices,
Burlington Magazine,	Portfolio,
Century Magazine,	Printing Art,
Chronique des Arts,	Public Libraries,
Collector and Art Critic,	Records of the Past,
Country Life,	Revue Illustré,
Craftsman,	School Arts Book,
Das Interieur,	Scribner's Magazine,
Das Museum,	Sketch Book,
Gazette des Beaux Arts,	Studio.
Harper's Magazine,	

A list of gifts and other accessions to the library accompanies this report.

Very respectfully,

J. L. FORRESTER, Librarian.

List of Gifts and Acquisitions.

July 12, 1904.—Oil painting. "Portrait of Edouard Manet," by Henri I. T. Fantin-Latour. Purchased from the Stickney Bequest.

Nov. 16.—Collection of faience of various countries and periods, 65 pieces. Presented by Mr. Alfred Duane Pell, New York.

Dec. 15.—Reproductions in terra cotta. Purchased from the Blackstone Memorial Fund:

- (1) Venetian Doorway in gold, with decorations in color.
- (2) Roman well from the Vatican.
- (3) Group of four ceiling coffers in blue and gold, with rosettes.
- (4) Group of six ceiling coffers in blue and gold, with rosettes.
- (5) Escutcheon, Italian, lion rampant.

Reproductions in terra cotta. Purchased from the general fund.

- (1) Statue of David, bronzed, by Verrocchio,
- (2) Statue of David, bronzed, by Donatello.
- (3) Statue of the Charioteer of Delphi, bronzed.
- (4) Statue of Bacchus, by Sansovino, imitation of marble.
- (5) Bust of Florentine lady, polychromed, Duccio?
- (6) Bust of Italian lady, polychromed.
- (7) Two bases in colors for the two busts.

Jan. 9, 1905.—Engraving. View of Amsterdam. Presented by Mr. William K. Ackerman.

Jan. 21.—Oil painting on panel. "L' Astronome," by F. V. L. Roybet. Presented by the heirs of Edward A. Driver.

Feb. 13.—Plaster Casts of the bronze doors of the Boston Public Library, three pairs, "Truth and Romance," "Music and Poetry," "Wisdom and Knowledge," by Daniel Chester French. Presented by Mr. D. C. French.

Two white wooden panels, carved, period of Louis XVI.
Purchased from the Blackstone Memorial Fund.

Mar. 17.—Oil painting. "Family of Darius at the feet of Alexander," by Charles LeBrun. Presented by Mr. R. Hall McCormick.

Apr. 5.—Bronze bust, colossal, of George Washington, by Henri Cros. Presented by the Field Columbian Museum.

Apr. 28.—Oil Painting. "Portrait of Helena, wife of Hendrick Dubois," by Sir Anthony Van Dyck. Presented by the children of the late William T. Baker: Charles H. Baker, Howard W. Baker, Bertha Baker Alling, Henry D. Baker.

Oil painting. "The Castle," by Jacob van Ruysdael.
Presented by Mr. Henry C. Lytton.

May 1.—Oil painting. "Portrait of a man," by unknown Flemish Master. Presented by Mr. John J. Glessner.

May 22.—Oil painting. "Montecito," by Wm. Wendt. Presented by friends of the artist.

GIFTS TO THE SCHOOL OF ARCHITECTURE. ARCHITECTURAL
DRAWINGS.

May, 1905.—"Sketch for stable, Rock Island, Ill." Presented by Mr. William A. Otis.

"Perspective of residence of Mr. H. W. Mallen, Oak Park.
Presented by Mr. George W. Maher.

"Competitive design for Vicksburg Battlefield Memorial—
Elevation and Plan." Presented by Mr. Horace G. Simpson,
Boston.

"Public School Buildings, St. Louis, Mo." (2) Presented by Mr. B. Ittner, St. Louis, Mo.

"Competition for Johns Hopkins University—Plan of
Grounds, Laboratory Building, Museum plan, Section of
Library and Chapel, etc." Presented by Mr. William A.
Boring, New York.

Gifts to the Library.

June 1, 1904, to June 1, 1905.

Froehner—Catalogue of Michel Tyszkiewicz Collection d'Antiquités. Gift of Mr. Charles L. Hutchinson.

American Art Association—Catalogue of Dowdeswell, Dowdeswell and Blakeslee Collections. Gift of American Art Association.

Georges Petit—Catalogue of the Mame Collection des tableaux anciens et modernes. Gift of Georges Petit.

C. F. Roos & Co.—Catalogue of the C. J. Van der Ondermeulen Collection tableaux modernes. Gift of C. F. Roos & Co.

J. & A. Le Roy—Catalogue of the M. J. L. Menke Collection des tableaux de maîtres anciens et modernes. Gift of Tice & Lynch, New York.

William Goodyear—"Vertical curves and other architectural refinements." Gift of the author.

Edward Strahan—"Society of the French Aquarellists." Gift of Mr. R. W. Roloson.

James Hannay—Complete works of Hogarth. Gift of Mr. H. H. Getty.

T. Hayashi—Catalogue Objets d'art du Japon et de la Chine, etc. Gift of Mr. H. H. Getty.

Ch. Gillot—Catalogue Objets d'art et peintures d'Extreme Orient. Gift of Mr. H. H. Getty.

Ch. Gillot—Catalogue Estampes Japonaises et livres illustrés. Gift of Mr. H. H. Getty.

Paul Brenot—Catalogue Objets d'art de la Chine et du Japon, porcelaines, bronzes, etc. Gift of Mr. H. H. Getty.

Barboutau—Catalogue, Peintures, estampes et objets d'art du Japon. Gift of Mr. H. H. Getty.

Barboutau—Biographies des Artistes Japonais dont les oeuvres figurent dans la collection. Gift of Mr. H. H. Getty.

- Sir J. C. Robinson & E. Hart—Catalogue *Objets d'art de la Chine et du Japon*. Gift of Mr. H. H. Getty.
- Sir J. Robinson & E. Hart—"The Connoisseur," an illustrated magazine for collectors. 6 vols. Gift of Mr. H. H. Getty.
- Emile Molinier & Lady Dilke—Catalogue of the Wallace collection of *objets d'art* at Hertford House. 3 vols. Gift of Mr. H. H. Getty.
- Howard Woodhead—Pamphlet on the First Municipal Exposition held in Dresden, 1903. Gift of Mr. J. E. Woodhead.
- G. & E. Dalziel—The brothers Dalziel—a record of fifty years work. Gift of Mr. J. E. Woodhead.
- Thomas Astle—Origin and progress of printing, hieroglyphic as well as elementary. Gift of J. E. Woodhead.
- James A. Rose—Catalogue of the Illinois State Library. Gift of Mr. J. A. Rose.
- Melvil Dewey—A. L. A. Catalogue, 1904. Gift of the Library of Congress.
- Henry McGoodwin—*Architectural Shades and Shadows*. Gift of Mr. Henry McGoodwin.
- Wilbur Macey Stone—*Women Designers of book-plates*. Gift of Mr. Helburn.
- Marcus B. Huish—*Japan and its art*. Gift of Mr. M. A. Ryerson.
- Felix R'gamey—*Japan in art and industry, manners and customs*. Gift of Mr. M. A. Ryerson.
- Ch. Davillier—*Spain*, illustrated by Doré. Gift of Mr. M. A. Ryerson.
- Pugin and Le Reux—*Specimens of the architectural antiquities of Normandy*. Gift of Mr. M. A. Ryerson.
- Louisiana Purchase Exhibition—*Illustrated Catalogue Japanese Fine Arts Exhibits*. Gift of Mr. H. Shugio, Commissioner to Louisiana Purchase Exhibition.
- W. Bates—*The Maclise Portrait Gallery of illustrious literary characters*. Gift of Mr. W. J. Onahan.
- W. Bates—"Chicago, historical, pictorial." Gift of Mr. W. J. Onahan.

- Robert Grier Cooke—Text by W. M. L.—Catalogue of the Morgan Collection of Chinese porcelains. Gift of Mr. J. Pierpont Morgan.
- C. W. King—Handbook of Engraved Gems. Gift of Mrs. A. M. H. Ellis.
- C. W. King—Natural History of Gems or Decorative Stones. Gift of Mrs. A. M. H. Ellis.
- Works of Moliere, 10 vols., illustrated by Leloir, Leman & Hedouin. Gift of Mr. William A. Angell.
- C. F. Roos & Co.—Catalogue of the late Carl Fellingner collection of tableaux modernes. Gift of C. F. Roos & Co.
- Fr. Muller & Co.—Catalogue of the late A. H. H. Van der Burgh Collection of tableaux anciens. Gift of Fr. Muller & Co.
- Columbia University—Year-book of the Architectural Society. Gift of Mr. A. D. F. Hamlin.
- London Art Journal for 1877. Gift of Mr. N. H. Carpenter.
- W. C. Lethaby—Pamphlet on the study and practice of artistic crafts. Gift of Miss B. Bennett.
- Massey-Mainwaring—Catalogue of Collection of objets d'art. Gift of Robinson & Fisher.
- Laurence Sterne & M. Leloir—Sentimental journey through France and Italy. Gift of Mr. J. E. Woodhead.
- H. Simon Frieze—Giovanni Dupré. Gift of Mr. J. E. Woodhead.
- W. Martin Conway—Woodcutters of the Netherlands in the 15th century. Gift of Mr. J. E. Woodhead.
- Oliver Goldsmith & E. A. Abbey—"She Stoops to Conquer." Gift of Mr. J. E. Woodhead.
- H. B. Froehlich & B. E. Snow—Text books of Art Education. 7 vols. Gift of the Prang Co.
- W. Dawson Johnston—History of the Library of Congress, 1800-1864. Gift of the Library of Congress.
- Report of the Librarian of Congress, 1904. Gift of the Library of Congress.
- J. James Tissot—"Compositions illustrating the Old Testament." 2 vols. Gift of Mr. Maurice de Brunoff.
- W. T. Comstock—Architects' Directory and Specification Index. Gift of Mr. W. T. Comstock.

- Ehrich Galleries—Catalogue of collection of Paintings by Old Masters. Gift of Mr. L. Ehrich.
- Robert and James Adam—"Works in Architecture." 3 vols. Gift of Mr. A. H. Granger.
- Catalogue "Antique furniture." Gift of Mr. G. Broes Van Dort.
- American Art Association—Catalogue of the King Collection of English and French Portraits. Gift of American Art Association.
- Metropolitan Museum of Art, New York—Illustrated Catalogue of the paintings in the Metropolitan Museum. Gift of the Metropolitan Museum of Art.
- M. S. Bing—Catalogue of the P. Phillip Collection—Egyptian, Greek and Roman Antiquities. Gift of Mr. Bing.
- Frances Cheney Bennett—History of Music and Art in Illinois. Gift of publishers.
- E. Moreau & Co.—Catalogue of the M. A. Beurdeley Collection des dessins, aquarelles, etc., Écoles Français et Anglais. Gift of E. Moreau & Co.
- Russell Sturgis—The Appreciation of Sculpture. Gift of Mr. Russell Sturgis.
- John Getz—Catalogue of the Mr. and Mrs. Chas. P. Taft Collection of Chinese porcelains. Gift of Mr. Chas. P. Taft.
- Luna May Ennis—Music in Art. Gift of Miss L. M. Ennis.
- J. C. Van Dyke—Renaissance painting in England. Gift of Mr. J. C. Van Dyke.
- Albert Wolff—Figaro Salon, 1885, 1886. 2 vols. Gift of Mr. Lorado Taft.
- Arthur Jeffrey Parsons—Catalogue of the Gardiner Greene Hubbard Collection of Engravings. Gift of Library of Congress.
- Mary F. Nixon Roulet—St. Anthony in Art, and other sketches. Gift of Mrs. Mary Nixon Roulet.
- William Morris—"Sir Galahad, a Christmas Mystery." Illustrated and lettered by the Illustration Classes of the Art Institute. Gift of Mr. T. W. Stevens.
- G. Lipparini—Urbino—Illustrated Monograph. Gift of Mr. M. A. Ryerson.

BOOKS PURCHASED FROM THE FRANCES E. OGDEN FUND.

- W. Salzenberg—*Alt-Christliche Baudenkmaler von Constantinopel.*
 Charles Latham—*In English homes.*
 A. and A. W. Pugin—*Examples of Gothic Architecture from ancient edifices in England.* 3 vols.
 N. H. J. Westlake—*History of Design in painted glass.* 4 vols.
 J. O. Westwood—*Facsimiles of the miniatures and ornaments of Anglo Saxon and Irish Manuscripts.*
 W. H. Pyne—*Costume of Great Britain.*

BOOKS PURCHASED FROM THE HUNTINGTON W. JACKSON FUND.

- R. and J. Arthur Brandon—*Open timber roofs of the middle ages.*
 Pauquet Frères—*Modes et costumes historiques étrangers.*

BOOKS PURCHASED FROM THE JOHN QUINCY ADAMS FUND.

- G. C. Williamson—*Bryan's Dictionary of Painters and Engravers.* 5 vols.
 A. M. Mucha—*Documents Decoratifs.*

BOOKS PURCHASED FROM THE GIFT OF MARTIN A. RYERSON.

- Ernest A. Batchelder—*Principles of Design.*
 Richard Engelman—*Pompeii. Famous Art Series.*
 P. H. Ditchfield—*Cathedrals of Great Britain, their history and architecture.*
 George Santayana—*Sense of beauty.*
 G. K. Chesterton—*G. F. Watts.*
 S. T. Prideaux—*Historical Sketch of bookbinding.*
 David Martin—*Glasgow School of Painting.*
 Mrs. Arthur Bell—*Representative painters of the 19th century.*
 W. Robinson—*Garden design and architects' gardens.*
 Famous parks and gardens of the world.
 W. M. Flinders Petrie—*Egyptian Decorative Art.*
 Ray S. Lineham—*The street of human habitations.*

- Tristram J. Ellis—Sketching from nature.
Robert Brydall—Art in Scotland, its origin and progress.
W. Martin Conway—Early Flemish Artists.
Julia Cartwright—The Pilgrims' Way.
C. Hubert Letts—One hundred best pictures.
Walter Crane—Line and form.
Kahasu Okahura—Ideals of the East.
Frederick Harrison—John Ruskin.
Henry Van Dyke—The Christ Child in art.
Carl Neumann—Rembrandt.
Camille Mauclair—Great French Painters.
E. F. Strange—Japanese illustration.
Felix Hermann—Painting on glass and porcelain.
G. B. Cavalcaselle—History of painting in Italy—Umbria, Florence,
Siena, 2nd to 16th century. 2 vols.
Henry B. Wheatley—Historical portraits.
Vallery C. O. Greard—Meissonier, his life and his art.
The Art Journal for 1896.
G. Ashdown Audsley—Art of Chromolithography.
Holy Bible, illustrated by Gustave Doré. 2 vols.
Ed. Lanteri—Modelling, a guide for teachers and students. 2 vols.
Chas. Holme—English Water-color.
Malcolm Bell—Edward Burne-Jones.
James Jackson Jarvis—Glimpse of the art of Japan.
Beatrix L. Tollemache—Diderot's thoughts on Art and Style.
Eugene Muntz—Short History of Tapestry.
F. Edward Hulme—Flower painting in water-colors. 2 vols.
Harry L. Tilly—Silver work of Burmah.
Sir Walter Armstrong—Gainsborough and his place in English art.
Georg Gronau—Titian.
American Interior Decoration.
Ed. Bajot—Profiles et tournages.
Frank G. Sanford—The Art Crafts for beginners.

Clara Erskine Clement—Women in the Fine Arts. 7th to 20th century.

Edith Wharton and M. Parrish—Italian villas and their gardens.

Sir G. Watt and Percy Brown—Indian art at Delhi.

Marcel Reymond—La Sculpture Florentine. 4 vols.

Ecole Nationale des Beaux Arts—Les Medailles des Concours d'Architecture.

Karl Baedeker—Austria, including Hungary, etc.

Neltje Blanchan—Bird Neighbors.

Neltje Blanchan—Birds that hunt and are hunted.

Frank M. Chapman—Bird life; Guide to the study of our common birds.

Maud Cruttwell—Verrocchio.

C. J. Holmes—Constable.

Sir J. D. Linton—John Constable's sketches in oil and water-colors.

Georges Lafenestre—L'exposition des primitifs francais.

W. G. Gulland—Chinese porcelain.

M. A. Flory—A book about fans.

W. H. J. Boot—Trees and how to paint them in water-colors.

G. Wooliscroft Rhead—Treatment of drapery in art.

Grant Wright—The art of caricature.

Who's who, 1905, Annual biographical dictionary.

Frederick Wedmore—Fine prints.

Elisabeth McClellan—Historic dress in America.

H. Mason Baum and F. B. Wright—Records of the past. 3 vols.

Caroline Ransom—Studies in ancient furniture.

Comment disserter les styles, la Dentelle 16 et 17 siècles.

Eugene Muntz—Le Musée d'art.

Alex. Koch—Academy Architecture.

Max Rooses—Dutch Painters of the 19th century. Vols. 1 and 4.

G. C. Williamson—Francesco Raibolini.

Ronald Sutherland Gower—Sir David Wilkie.

- W. H. J. Weale—Hans Memlinc.
Maud Cruttwell—Andrea Mantegna.
J. B. Stoughton Holborn—Tintoretto.
Marchesa Burlamacchi—Luca della Robbia.
Frances C. Weale—Hubert and John Van Eyck.
Mary Knight Potter—The art of the Louvre.
Mary Knight Potter—The art of the Vatican.
Mrs. Arthur Bell—Elementary history of art.
W. P. Knowles—Dutch pottery and porcelain.
Richard G. Hatton—Figure drawing and composition.
C. Lewis Hind—Adventures among pictures.
S. Reinach—Story of art throughout the ages.
Montague Howard—Old London silver.
Joy Wheeler Dow—American Renaissance.
W. K. West—George Frederick Watts.
Arthur Tomson—Jean-Francois Millet.
Gilbert Hastings—Siena, its architecture and art.
John H. Huddleston—Greek tragedy in the light of vase paintings.
Lewis F. Day—Ornament and its application.
A. Streeter—Botticelli.
Julia Cartwright—Life and art of Sandro Botticelli.
Sidney Colvin—Selected drawings from Old Masters, Christ Church, Oxford.
G. C. Ungewitter—Entwurfe Gothischer Mobil.
B. Beaclair and I. Gradl—Documents Architecture moderne. 2 vols.
Mobilier des Eglises.
P. Wytzman—Flemish interiors and furniture.
Egon Hessler—Decorative und Monumentale Malereien.
N. W. Elwell—Colonial silverware of the 17th and 18th centuries.
A. Haupt and E. Dorovius—Kunst und Architektur in dienste der Feuerbestattung. 3. vols.

- S. Neckelmann—Das Koniglich Wurttembergische Landesgewerbe Museum in Stuttgart.
- A. Rosenberg—Architecture of the 20th century. 3 vols.
- K. E. O. Fritsch—Auswahl aus den Entworfen zum Deutschen Reichstags gebäude.
- G. A. Leinbaas and Julius Lessing—Wohnraeume des 15th und 16th Jahrhunderts.
- Constantin Uhde—Die Konstruktionen und der Kunstformen der Architektur.
- Constantin Uhde—Der Holzbau.
- A. H. Smith—Catalogue of Sculpture, Dept. Greek and Roman Antiquities, Brit. Mus. 3 vols.
- W. Martin Conway—Early Tuscan Art, 12th to 15th century.
- Francis Miltoun—Cathedrals of Northern France.
- Francis Miltoun—Cathedrals of Southern France.
- F. Hamilton Jackson—Mural painting.
- Arthur J. Eddy—Delight, the soul of art.
- Marie Van Vorst—Modern French Masters.
- J. F. Weir—John Trumbull.
- T. Dinham Atkinson—English Architecture.
- Russell Sturgis—The appreciation of sculpture.
- Richard G. Hatton—Figure Drawing and Composition.
- Edmund von Mach—Hand-book of Greek and Roman Sculpture, with prints.
- Manifattura di Signa—Catalogue of terra cottas, artistic and decorative.
- Ford M. Hueffer—Ford Madox Brown.
- Oxford Historical Society—Illustrated Catalogue of a loan collection of Portraits prior to 1625.
- William Turner—William Adams, an old English potter.
- John Ward—The Sacred Beetle.
- J. G. Van Pelt—Discussion of composition.
- R. Talbot Kelly—Egypt, painted and described.

- Julius Verfassser—The half-tone process.
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J. Herbert Slater—Engravings and their value.
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Lafcadio Hearn—Kotto, being Japanese curios with sundry cobwebs.
Gerald S. Davies—Frans Hals. Great Masters in Painting Series.
Gerald S. Davies—Frans Hals.
Adolf Michaelis—Ancient marbles in Great Britain.
H. Stuart Jones—Select passages from ancient writers, illus. of the history of Greek Sculpture.
Jules Martha—L' Art Etrusque.
J. H. Treadwell—Manual of Pottery and Porcelain for American Collectors.
H. R. Poore—Pictorial composition.
G. Moré—Dresden types. 1895.
Emily Noyes Vanderpoel—Color Problems.
Mortimer Menpes—Japan, a record in color.
Kenyon Cox—Old Masters and New.
H. Laurens—Documents Architecture Moderne.
Marcus B. Huish—British Water-color art.
T. Okey—Venice and its story.
J. Fulleylove and Mrs. A. Murray Smith—Westminster Abbey.
Nico and Beatrice Jungman—Norway.
Nico and Beatrice Jungman—Holland,
Mortimer and Dorothy Menpes—The Durbar.
Arthur G. Bell and Mrs. Bell—Nuremburg.
St. Clair Baddeley and Lena D. Gordon—Rome and its story.
A. S. Forrest and S. L. Bensusan—Morocco.
Augustine and Sybil Fitzgerald—Naples,
A. Henry Savage Landor—Tibet and Nepal.
Rose Barton—Familiar London.
Sutton Palmer and A. R. H. Moncrieff—Bonnie Scotland.
R. C. Goff and Clarissa Goff—Florence and some Tuscan cities.

- M. Conway and A. D. McCormick—The Alps.
H. B. Wimbush and Edith F. Cary—The Channel Islands.
J. Fulleylove and J. Kelman—The Holy Land.
K. Jex-Blake—The Elder Pliny's Chapters on the history of art.
Julia deWolf Addison—Classic myths in art.
Julia deWolf Addison—The art of the Pitti Palace.
Irene Langridge—William Blake.
Frank Chouteau Brown—Letters and lettering.
Basil de Selincourt—Giotto.
G. C. Williamson—Holman Hunt.

BOOKS PURCHASED FROM THE GENERAL FUND.

- Julius Lessing—Gewebe-Sammlung des K. Kunst Gewerbe Museums zu Berlin. Vol. 6.
Société des Artistes français—Catalogue du Salon, officiel.
Henry G. Burdett—Hospitals and Asylums of the World. Plans.
Henri Hubsch—Monuments de l'architecture Chrétienne.
Owen Jones and Jules Goury—Plans, elevations, sections and details of the Alhambra. 2 vols.
J. Weale—Divers works of Early Masters in Christian decoration. 2 vols.
M. P. Verneuil—Étude de la plante.
J. M. W. Turner—Selections from Liber Studiorum before mezzotinted.
H. Inigo Triggs—Formal Gardens in England and Scotland.
G. C. Williamson—Portrait miniatures from 1531 to 1860.
E. Guy Dauber—Old cottages and farm houses in Kent and Sussex.
South Kensington—Guide to Victoria and Albert Museum.
W. H. J. Weale—Bookbindings and rubbings of bookbindings.
Lewis F. Day—Stained glass.
J. W. Bradley—Historical Introduction to Collection of Illuminated Letters and Borders.

Christie, Manson & Woods—Three bound volumes of marked Catalogues.

British Museum—Guide to 3rd and 4th Egyptian Rooms.

Frank G. Sanford—The art crafts for beginners.

Chas. Holme—Daumier and Gavarni.

National Portrait Gallery—Historical and Descriptive Catalogue of pictures, busts, etc.

Chas. Dana Gibson—Americans.

Chas. Dana Gibson—Eighty drawings including the weaker sex.

Chas. Dana Gibson—Pictures of people.

Chas. Dana Gibson—The social ladder.

Chas. Dana Gibson—A widow and her friends.

Julius Lessing—Gewebe-Sammlung des K. Kunst Gewerbe Museums zu Berlin. Vol. 7.

W. M. Flinders Petrie—Egyptian Exploration Series. Elmasya

Société Nationale des Beaux Arts—Catalogue officiel, 1902, 1903, 1904. 3 vols.

The remainder of the 418 volumes added during the year are bound volumes of periodicals subscribed to by the Art Institute.

By-Laws of the Art Institute of Chicago.

ARTICLE I.

OF MEMBERS.

Section 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

Sec. 2. Governing Members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings, upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the Secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member, and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership. The number of Governing Members shall be limited to two hundred and fifty.

Sec. 3. Honorary Members shall be chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art. They shall be chosen in the same manner as Governing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing Members, except the right to vote.

Sec. 4. Annual Members shall have the privileges of Honorary members for one year upon the payment of ten dollars.

Sec. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

Sec. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

Sec. 7. Life Members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall be invested and the income thereof may be disbursed under the direction of the Executive Committee.

By-Laws of the Art Institute of Chicago.

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Sec. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be known as Governing Life Members. The money so received from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II.

OF MEETINGS.

Section 1. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. The President and Auditor of the South Park Commissioners shall be *ex officio* member of the Board of Trustees. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be *ex officio* members of the Board of Trustees, this provision to take effect and be in force from and after the time when

the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is so occupied.

Sec. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tuesday of June, and upon the last Thursday of October and January in each year. Special meetings may be called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

Sec. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

Sec. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice President. They shall also choose from their number five persons, who with the President and Vice President shall constitute an Executive Committee, and the President of the Art Institute shall be *ex officio* Chairman of the Executive Committee. They shall also choose by ballot a Secretary and a Treasurer.

Sec. 5. The President, Vice President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III.

OF DUTIES OF OFFICERS.

Section 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

Sec. 2. The Vice President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

Sec. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members, and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

Sec. 4. The Treasurer shall receive and keep funds of the Art Institute, and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of Governing Members, and shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

Sec. 5. The Executive Committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV.**OF AMENDMENTS.**

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest.

I do hereby give and bequeath to The Art Institute of Chicago, in the City of Chicago, a corporation created under the Statutes of Illinois,

to be applied to the uses and purposes of said institution.

The trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the purchase of paintings, sculpture and books, and for prizes, lectures, additional buildings, the art school, etc.

Honorary Members

Honorary Members are chosen from among persons who have rendered eminent services to the institution, who have claim to the rank of artists or patrons of art.

Clark, Thomas B.	Walker, Edwin
Earle, L. C.	Root, John W. (deceased)
Ellis, Mrs. A. M. H.	Shaw, Miss Annie C. (deceased)
Ives, Halsey C.	Munger, A. A. (deceased)
Layton, Frederick	Nickerson, Samuel M.
Page, Mrs. Thomas Nelson	Nickerson, Mrs. Matilda
Pearsons, D. K.	

Governing Life Members

Governing Members, upon the payment of four hundred dollars, are exempt from dues, and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

Allerton, Robert Henry	Hibbard, William G. Jr.
Barrett Samuel E.	Hutchinson, Charles L.
Bartlett, Adolphus C.	Lathrop, Bryan
Bartlett, Frederic C.	Lawson, Victor F.
Blair, Chauncey J.	Logan, Frank G.
Blair, Watson F.	McCormick, Stanley
Carrington, William T.	Nickerson, Samuel M.
Dickinson, Charles	Noyes, LaVerne W.
Griffin, Thomas A.	Orr, Arthur
Haskell, Frederick T.	Ricketts, C. L.
Heckman, Wallace	Smith, Byron L.

Governing Members

The property, management and control of the Art Institute are vested in the Governing Members. Each Governing Member pays One Hundred Dollars upon election and annual dues of Twenty-five Dollars.

Adams, Cyrus H.
Adams, George E.
Angell, Wm. A.
Armour, Allison V.
Armour, George A.
Armstrong, F. H.
Ayer, Edward E.
Baker, Alfred L.
Bannard, Henry C.
Barnes, Charles J.
Barnhart, A. M.
Barnum, William L.
Bartlett, William H.
Barton, Enos M.
Beale, William G.
Becker, A. G.
Beidler, A. W.
Beidler, Francis
Bigelow, N. P.
Black, John C.
Blaine, Mrs. Emmons
Blair, Edward T.
Blair, Henry A.
Bodman, L. W.
Booth, W. Vernon
Borden, William
Bowen, Joseph T.
Bradley, J. Harley
Brega, Charles W.
Brewster, Edward L.
Brooks, James C.
Brosseau, Z. P.
Buckingham, Clarence

Buckingham, Ebeneser
Bullen, George
Burnham, Daniel H.
Butler, Edward B.
Bush, William H.
Cable, Ransom R.
Carpenter, Augustus A.
Carter, Zina R.
Carton, L. A.
Caton, Arthur J.
Chalmers, William J.
Chapin, Simeon B.
Chatfield-Taylor, Hobart C.
Clark, John M.
Cobb, Walter F.
Coburn, Lewis L.
Comstock, William C.
Conkey, W. B.
Conover, Charles H.
Coolidge, Charles A.
Coonley, Avery
Corwith, Charles R.
Crane, Charles R.
Crane, Richard T.
Crosby, Frederick W.
Cudahy, John
Cudahy, Michael
Deering, Charles
Dibblee, Henry
Dickinson, William
Dixon, Arthur
Donnelley, Thomas E.
Dwight, John H.

Eckels, James H.
Eckhart, Bernard A.
Eddy, Augustus N.
Ellis, Mrs. A. M. H.
Fargo, Livingston W.
Farr, Albert G.
Farwell, Granger
Farwell, John V. Jr.
Field, Marshall
Field, Marshall Jr.
Fisher, Lucius G.
Foreman, Edwin G.
Foreman, Oscar G.
Forgan, James B.
Frank, Henry L.
Fuller, William A.
Getty, Henry H.
Giles, William A.
Glessner, J. George M.
Glessner, John J.
Goodman, William O.
Gookin, Frederick W.
Granger, Alfred H.
Green, Adolphus W.
Green, Augustus W.
Grey, Charles F.
Gunther, Charles F.
Gurley, W. W.
Hamill, Charles D.
Hamill, Ernest A.
Hamilton, David G.
Harris, Norman W.
Hately, John C.
Head, Franklin H.
Herrick, John J.
Higinbotham, H. N.
Holmes, Marshall F.
Houghteling, James L.
Hughtitt, Marvin

Hulburd, Charles H.
Irwin, Charles D.
Insull, Samuel
Jenkins, John E.
Jones, David B.
Jones, Thomas D.
Kammerer, Frank G.
Keep, Chauncey
Keith, Elbridge G.
Kennett, Francis J.
Keyes, Rollin A.
Kimball, W. W.
King, Francis
Kirk, Milton W.
Kohlsaat, Herman H.
Kuppenheimer, L. B.
Lafin, George H.
Lamson, Lorenzo J.
Lefens, Thies
Leiter, Levi Z.
Lincoln, Robert T.
Linn, William R.
Lord, John B.
Lowden, Frank O.
Lynch, John A.
McCagg, Ezra B.
McConnell, Luther W.
McCormick, Cyrus H.
McCormick, Harold F.
McCormick, R. Hall
Macfarland, Henry J.
MacVeagh, Franklin
Mair, Charles A.
Mandel, Emanuel
Mandel, Leon
Manierre, George
Miller, James A.
Mitchell, John J.
Morgan, F. W.

Moore, J. H.
Morton, Joy
Murdoch, Thomas
Nickerson, Roland C.
Otis, Joseph B. Jr.
Palmer, Honorè
Palmer, Potter Jr.
Peabody, Francis B.
Peck, Ferd W.
Perry, Isaac N.
Perry, Lewis S.
Pike, Eugene S.
Porter, Henry H.
Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander
Ripley, E. P.
Rogers, J. Gamble
Roloson, Robert W.
Rosenbaum, Joseph
Ryerson, Martin A.
Schmitt, Anthony
Schwab, Charles H.
Sears, Joseph
Selfridge, Harry G.
Seipp, Wm. C.
Shaw, Howard Van D.
Sheldon, George W.

Shonta, T. P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Smith, George T.
Spor, John A.
Sprague, Albert A.
Stevens, Charles A.
Teall, E. M.
Towle, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, Edward H.
Valentine, P. Anderson
Wacker, Charles H.
Walker, George C.
Walker, Mrs. J. M.
Walker, Wm. B.
Ward, Mrs. Coonley
Ward, A. Montgomery
Warner, Ezra J.
Webster, George H.
Willing, Mark Skinner
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wooster, Clarence K.
Wrenn, John H.
Young, Caryl
Young, Otto.

Life Members

Life Members, upon the payment of one hundred dollars, have the privileges of annual members during their respective lives. All receipts from these memberships are invested, and the income only expended.

Adams, Joseph
Adcock, Edmund
Allen, Benjamin
Allerton, Mrs. S. W.
Andrews, E. W.
Armour, Mrs. Philip D.
Austin, Mrs. F. C.
Barber, Mrs. Helen
Bartholomay, Henry J.
Baumann, Gustave
Behrens, J. H.
Beidler, Augustus F.
Benson, E. A.
Bentley Cyrus
Best, William
Billings, Frank
Bird, Mrs. Harry Lewis
Blackman, Mrs. Edwin
Blackstone, Mrs. Isabella F.
Boal, Ayers
Boal, Mrs. Charles T.
Bodman, A. C.
Booth, Miss Mary E.
Borland, Mrs. Harriet B.
Born, Moses
Bouton, N. S.
Braun, George P.

Brown, Sanger
Brown, William L.
Bryant, Mrs. Matilda
Burley, Clarence A.
Burrows, D. W.
Bush, Wm. H.
Busse, Fred A.
Butler, J. W.
Callahan, J. E.
Camp, Arthur B.
Carmichael, Mrs. George S.
Carpenter, A. A. Jr.
Carpenter, Frederic I.
Carpenter, W. O.
Chapin, Charles A.
Church, A. B.
Colvin, Miss Jessie
Condon, John
Conkling, Allen
Coolbaugh, Mrs. A. R.
Copelin, Alex. J. W.
Cox, R. W.
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Higgs, C. H.	Hoover, Frank K.

Hopkins, John P.
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Horsting, B. F.
Horton, Oliver H.
Hoskins, William
Hosmer, J. W.
Hosmer, R. W.
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Howard, Otis McG.
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Howes, A. C.
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Hubbard, J. D.
Hubbard, Wm. H.
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Hughes, W. A.
Huhn, Samuel P.
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Hull, Morton D.
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Hutchinson, Miss Sophia C.
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Johnson, F. S.
Johnson, J. M.
Johnson, Oliver K.
Johnson, W. F.
Johnstone, A. Ralph
Jones, Aaron J.

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| Judson, W. B. | Kimball, Charles F. |
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| Juergens, Wm. F. | Kimball, Mrs. Mark |
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| Keep, Albert | King, Ulric |
| Keepers, Wm. E. | Kinley, C. B. |
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| Kelsey, John W. | Kneeland, L. D. |
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| Kendrick, J. W. | Knight, Newell C. |

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Kohl, Charles R.
Kohlhamer, R. W.
Kohlsaat, C. C.
Kohn, E. J.
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Konsberg, A. V.
Kralovec, John
Kraus, Adolph
Kraemer, J. H.
Krause, John M.
Kreidler, W. A.
Kretzinger, Mrs. G. W.
Kroeschell, W. L.
Kropf, O. F.
Krum, Charles Lyon
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Kuppenheimer, Jonas
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Morton, Mark

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Musgrave, Harrison
Nason, Edward W.
Nast, Samuel
Nathan, Adolph
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Nelson, W. P.
Nettleton, A. B.
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Norris, William C.

Norton, Charles Dyer
Norton, Oliver W.
Noyes, David A.
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Nusbaum, A. E.
Nutting, W. W.
Oakley, Horace S.
O'Brien, Martin
O'Brien, W. V.
O'Dwyer, Robert
O'Keefe, P. J.
Oberne, George
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Orr, Frank B.
Osborne, H. A.
Ostrom, Mrs. J. A.
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Otis, Spencer
Pabst, F.
Pacey, Lincoln
Packard, Ira W.
Paepeke, H.
Page, S. S.
Palmer, J. F.
Palmer, Milton J.
Palmer, Percival B.
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Palmer, T. D.
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Palmeter, DeWitt C.
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Parker A. K.
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Parker, Francis W.
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Parkyn, H. A.
Parlin, William H.
Parmelee, C. K.
Parsons, H. E.
Parsons, John C.
Parsons, W. J.
Partridge, N. A.
Patrick, Z. E.
Patten, Henry J.
Patterson, Harry C.
Pattison, James L.
Pauling, E. G.
Payne, J. B.
Payne, Walter A.
Payson, S. Clifford
Peabody, Frederick F.
Peabody, F. S.
Peabody, Miss Susan W.
Pearson, E. H.
Pearson, Mrs. J. H.
Pease, F. N.
Peck, Mrs. Bronson
Peck, George R.
Peck, W. L.
Peet, Miss Sarah Creighton
Peirce, James H.
Pell, W. A.
Peloubet, Louis G.
Pence, A. M.
Pendleton, Edmund
Penfield, Truman
Perrin, Wm. R.
Peters, Homer H.
Peters, Joseph G.

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| Peterson, Wm. A. | Priddy, Emerson |
| Pettibone, P. F. | Pride, J. F. |
| Phelps, Erskine M. | Primly, J. P. |
| Phillips, R. W. | Prindiville, Redmond |
| Phillips, Mrs. T. S. | Pringle, Robert |
| Phinney, Theodore W. | Prussing, Eugene H. |
| Pickard, W. A. | Prussing, George C. |
| Pierce, Miss Aurora | Pullman, Mrs. George M. |
| Pierce, Charles B. | Purdy, Warren G. |
| Pierce, Mrs. H. C. | Purmort, H. C. |
| Pietsch, Frank H. | Putnam, A. A. |
| Pirie, S. C. | Quigley, Jas. B. |
| Pitcher, E. D. | Quinlan, Charles S. |
| Pitkin, Edward H. | Raeder, Henry |
| Pitkin, Harvey E. | Ralston, H. M. |
| Pittman, C. K. | Randall, T. D. |
| Platt, Mrs. Agnes E. | Randall, Mrs. T. P. |
| Plew, James E. | Randolph, Isham |
| Plummer, Samuel C. | Rasmussen, Louis A. B. |
| Pohlig, August | Raymond, H. S. |
| Pomeroy, Mrs. C. K. | Rayner, James B. |
| Pond, Irving K. | Reckett, Ernest |
| Poole, Abraham | Rector, Edward |
| Poole, George A. | Redington, W. H. |
| Pope, Charles | Redlick, Otto H., Jr. |
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| Pope, Richard D. | Rehn, Jacob |
| Pope, W. J. | Reinhardt, Henry |
| Porter, Mrs. F. | Reininger, E. E. |
| Porter, Washington | Revell, Fleming H. |
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| Potter, F. P. | Reynolds, George M. |
| Potter, Theodore B. | Reynolds, Miss Myra |
| Potwin, W. S. | Reynolds, M. A. |
| Powell, A. V. | Rhea, Foster A. |
| Power, George T. | Rhodes, John E. |
| Powers, Harry J. | Rice, Henry W. |
| Powers, Fred W. | Rice, Jacob |

Rich, Mrs. M. B.
Richards, R. C.
Richardson, John
Richardson, Mrs. J. D.
Rickards, George E.
Richter, Paul K.
Rider, Wm. H.
Rieser, August L.
Ripley, William
Ristine, George W.
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Rittenhouse, Wm.
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Robbins, Henry S.
Robinson, Theo. W.
Robinson, W. L.
Robson, Miss Alice
Rockwood, Mrs. Wm. H.
Rodatz, Jacob
Roemheld, Jules E.
Roenitz, Frank L.
Rogers, E. P.
Rogers, H. W.
Rollins, Mrs. C. E.
Rollins, G. A.
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Roloson, W. L.
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Root, Mrs. Marry E. L.
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Rosenberg, J. L.
Rosenberg, Oscar
Rosenfeld, Morris S.
Rosenfield, Lester
Rosenthal, Julius
Rosenthal, Moritz
Rosenwald, M. S.

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Rothschild, Mrs. M. M.
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Schmidt, O. G.
Schmidt, O. L.

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Scully, A. B.
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Sears, R. W.
Seckel, Albert
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Sellers, Frank H.
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Selz, Morris
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Shaw, John Balcom
Shaw, T. A.
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Sherwood, Mrs. J. B.
Sherwood, Walter J.
Shipman, D. B.
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Shorman, Channcey
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Smith, C. M.

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Smith, Shea
Smith, Miss Valentine
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Soper, James P.
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Spiegel, Joseph
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Spoehr, C. A.
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Steele, G. F.
Steele, Henry B.
Steele, Percival
Steever, J. G.
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Stillman, Herman W.
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Straight, H. J.
Strausky, Edward J.
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Streeter, H. A.
Strobel, Charles L.

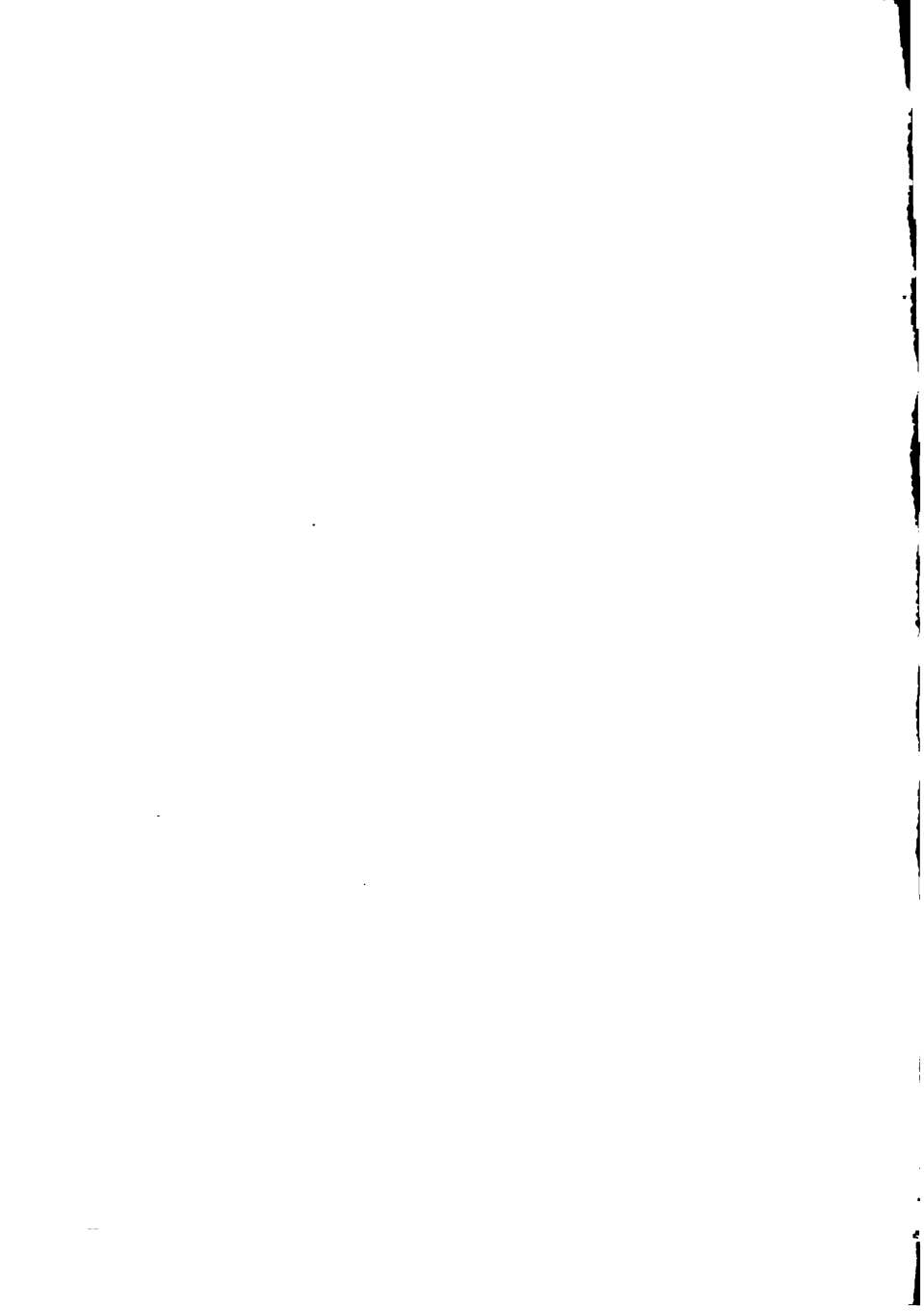
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| Strong, J. Edmund | Thomsen-von, Colditz Julius |
| Stuart, Robert | Thompson, M. A. |
| Stuart, W. Z. | Thompson, R. S. |
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| Studebaker, J. M. | Thomson, Alexander |
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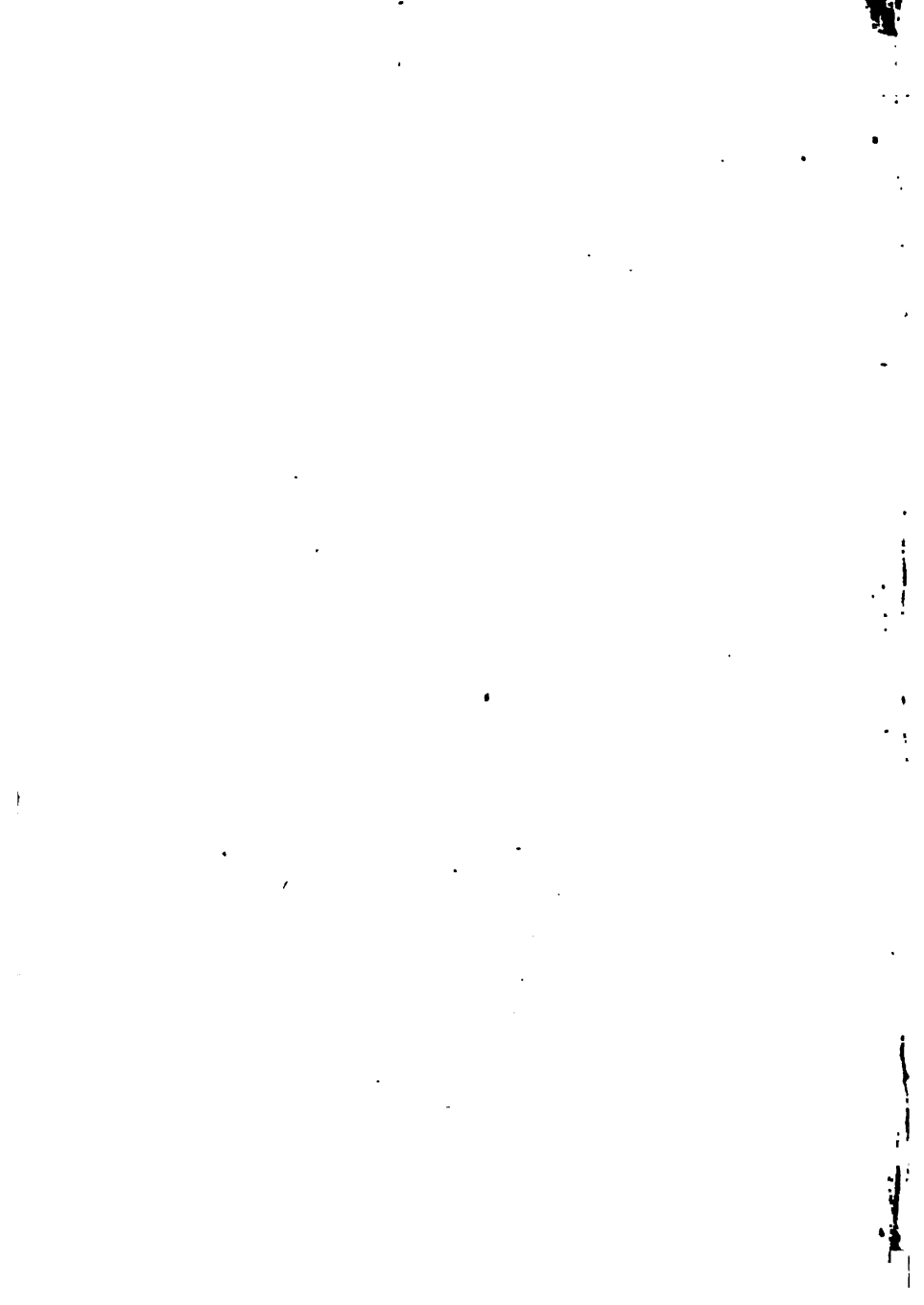
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